

MUSICAL AMERICA

Vol. XXVI.

No. 14

NEW YORK

EDITED BY

John C. Freund

AUGUST 4, 1917

Ten Cents per Copy
\$3.00 per Year

DRAFT CALLS MANY MUSICIANS TO ARMS OVER THE COUNTRY

American Symphony of Chicago to Lose Twenty of Its Players—Berkshire Quartet Member Is Drawn—Peabody Conservatory of Baltimore Loses Faculty Artists—St. Louis Orchestra Gives a Dozen Men—Leading Magazines Indorse Movement to Conserve Art and Provide for Best Utility of Artists

UNLESS steps are taken to provide special duties for those young men of the musical profession who have been drafted into military service, the United States army on the battle front in Europe will include a large quota of musicians. Reports from various musical centers tell of threatened demoralization of orchestras and other organizations, artists of prominence are about to be conscripted and others have already enlisted as soldiers. The reports are of course incomplete as yet, but there is every indication that further details will only verify the predictions. Publications of high standing like the *Literary Digest*, *The Musical Observer*, the *New York Sun* and numerous newspapers have carried sympathetic accounts of the movement, launched by MUSICAL AMERICA on July 7, to conserve musical art and provide for the proper utilization of musicians in the war.

A War Council of Musicians is yet to be organized.

In New York it is impossible as yet to tell of the effect of the draft, as the actual conscripting is only beginning this week. David Hochstein, violinist, has drawn an early number. Francis Macmillan, violinist, has enlisted. Albert Spalding, violinist, has drawn an early number, and Edward Bernays, press representative of the Metropolitan Musical Bureau, has been summoned in the draft.

Mr. Hochstein's number is 183 in District 129, New York City.

Gustave Schirmer of G. Schirmer & Sons, music publishers, is 179 in the same district.

Pietro A. Yon, organist, is a candidate for khaki.

Donald McBeath, the Australian violinist, and assisting artist with John McCormack, made several efforts in the last few weeks to enlist either in the English or American forces, but was rejected because of physical disability. Manager Charles L. Wagner declared that Mr. McBeath would again be the assisting artist for Mr. McCormack next season.

The American Symphony Orchestra of Chicago has been hard hit by conscription. This orchestra was formed several years ago to present new and little-known orchestral works by American composers, and its ten weeks' season of orchestral music, played at popular prices, is one of the most important events of the Chicago musical season.

Twenty Members of Orchestra Drawn

"Of the fifty members in the orchestra twenty have been called in the first draft," says Glenn Dillard Gunn, the conductor. "Some of these will doubtless claim exemption, because they have wives or mothers dependent on them, but most of those called expect to be at the front in France before many months. The orchestra will not disband, however, because in these times an all-American orchestra is a crying musical need. We are hard hit by the draft, but we are not complaining, nor are the men com-



YOLANDA MERO

Photo by Marceau

Distinguished Pianist, Whose Art Will Be Enjoyed by Music-lovers Throughout the United States During the Forthcoming Season. (See Page 4)

plaining. They consider it an honor to be called to the colors. Our first flutist, Anthony Linden, and our first cellist, Richard Wagner, are among those called."

The Chicago Symphony Orchestra is not affected by the first draft, but if a second call is issued, several members will be affected.

Stanley K. Faye, for several years the music critic of the *Chicago Daily News*, was among the first numbers drawn in the national army draft. He has made all arrangements to leave for training camp when the date for mobilization is announced. His successor as music critic has not been chosen.

In the Chicago Musical College only one member of the faculty, Rudolph Reuter, has been called, according to Manager Carl D. Kinsey. Rudolph Reuter is a pianist and teacher. He will claim exemption. Although of German ancestry, he was born in this country. None of the faculty of the American Conservatory has been called as yet. Earl Eldred, violinist and member of the Bush Conservatory faculty, has been summoned, and other members of the faculty expect to be called for physical examination within a few days.

Herman Felber, Jr., second violin in

the Berkshire String Quartet, has been drafted into the first expeditionary force of the new conscript army. For years he was one of the first violins of the Chicago Symphony Orchestra and a member of the Kortschak String Quartet. Last year, when the Kortschak Quartet was reorganized and endowed under the name of the Berkshire String Quartet, Felber left the Chicago Symphony Orchestra and went east with the chamber music organization. His father is Herman Felber, Sr., cellist with the Chicago Symphony Orchestra.

Other Cities May Suffer More

One of the reasons why the musical life of Chicago has not been more seriously interrupted by the draft is the large number of German and Austrian musicians in this city, for Chicago ranks as the sixth German city in the world, it is said. Among the musicians the proportion of Germans to native Americans is considerably larger than in other occupations. This disproportion does not apply, however, in the American Symphony Orchestra, whose membership is entirely American except for one French woodwind player and two

WAR DEPARTMENT ACCEPTS OFFER OF "MUSICAL AMERICA"

Commission on Training Camp Activities Suggests That This Publication Become a Clearing House for Data Relating to Musical Resources of the Country Which May Be Employed by the Government—Military Experts Agree on Importance of Music in Camps as an Agency to Improve the Morale of the Soldiers

THE War Department, through its Commission on Training Camp Activities, has accepted the offer made to it by MUSICAL AMERICA to co-operate with the government officials in the matter of facilitating the employment of this country's vast musical resources to help win the war.

The place of music in the army activities as a means of promoting the enthusiasm and morale of the men is now fully recognized. Military experts agree that mass singing has accomplished as much as, if not more than, athletic games in this respect.

MUSICAL AMERICA's offer to Lee F. Hanmer, who in an interview on page 3 of this week's issue gives the details of the problems and accomplishments of the Commission on Training Camp Activities, was accepted in the following letter:

WAR DEPARTMENT

Commission on Training Camp Activities
Washington, D. C., July 28, 1917.

To the Editor of "Musical America":

The offer of "Musical America" to co-operate with the War Department Commission on Training Camp Activities by placing before the musical public of the United States the needs and achievements of the movement to provide our soldiers with healthful, inspiring recreation, especially music, is gratefully accepted.

In this important work we need the co-operation of the musical profession. If "Musical America" could make itself a clearing house for data relating to the musical resources of the country which might be called upon to be of service to the government, it would be most helpful.

Very truly yours,
LEE F. HANMER.

The principal need of the department at the present time is singing leaders. The kind of men wanted is described in Mr. Hanmer's interview. Those who feel qualified to fill such positions may communicate with MUSICAL AMERICA, and their applications will be set before the proper authorities.

Arrangements are being made also to have certain musical artists travel to the various army camps to give concerts. Pasquale Amato, the baritone, has already volunteered to give his services to this work and within a few weeks it is expected that a large number of prominent artists will be enrolled for the same purpose.

Springfield, Mass., Ready for the Organists' Convention This Week

SPRINGFIELD, MASS., July 28.—The stage is set for the tenth annual convention of the National Association of Organists, to be held here July 31 to Aug. 3. Leading organists of the country will take part in the sessions.

[Continued on page 2]

Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

Edwin H. Blashfield Gives His Preferences in Music

Noted American Painter Loves Mozart, Haydn and Beethoven,
but Is Equally Fond of Tschaikowsky and Johann Strauss—
"Tristan" Depressing, He Believes—Good Music a
Tonic for Him

When we contemplated asking Edwin H. Blashfield for an expression of the part that music played in his life, we felt certain that his response would be sympathetic. One of America's foremost mural painters, whose works are remarkable especially for their rhythmic qualities, acknowledges his indebtedness to music as a source of inspiration.

We called on Mr. Blashfield in his studio at Carnegie Hall late one afternoon recently, just as he was cleaning his palette, ready to leave work for the day. "Fire away," said the painter, dryly. We stated our mission modestly, and then Mr. Blashfield warmed to the subject.

Music Near at Hand

"I run down frequently from my studio to the concert hall downstairs to hear a favorite number," said Mr. Blashfield. "I love the old classics, Mozart, Haydn and Beethoven, but I am equally fond of Tschaikowsky and Johann Strauss. I consider music an absolute necessity. I certainly should not like to be forced to forego the pleasure of listening to good music."

"Of course, you must remember that I speak as a layman. I can't read a note of music." Glancing about us in the studio we saw huge canvases portraying figures of *Justice*, groups of angels, the famous shield depicting *France* and *Britain* as warrior maidens—the shield that was used as the official decoration in welcoming the Allied Mission to the United States, and we made a mental note of the music expressed by the splendid blending of color and the rhythm of the designs.

Not a "Tristan" Lover

One of the figures portrayed suggested a moody *Isolde*, and we suggested Wagner's music drama as a possible source of inspiration.

"Tristan" lets you down a bit," said Mr. Blashfield. "It is a magnificent work, of course, but it is depressing. I believe in the old Greek theory that 'some music is a tonic, some is harmful.' The music that I feel sure will be a

tonic for me is the music that I make a special effort to hear.

"Have you ever realized that the slightest sound, even the tap of the finger, attracts the attention of an animal? It is the animal in us that is stirred by music. Witness the effect of the drum-beat upon the worshippers in the Orient. Or the primitive music that one hears on the

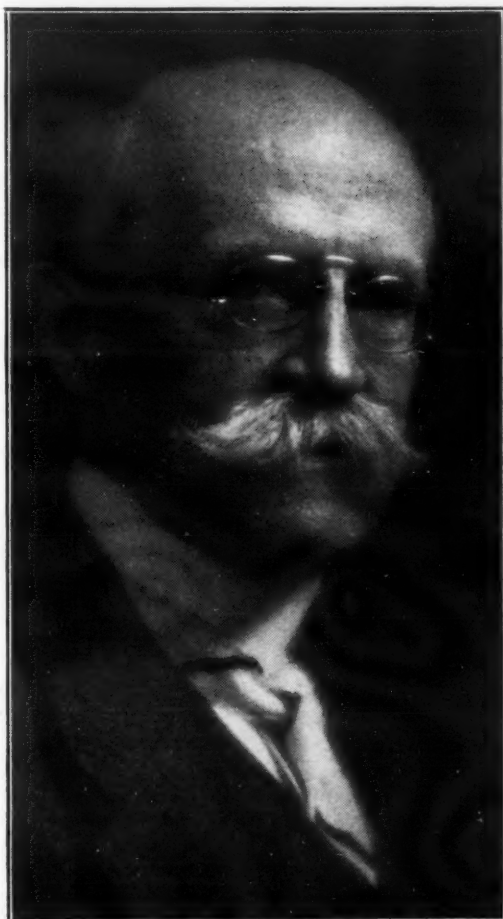


Photo by Pirie MacDonald

Edwin H. Blashfield, the Noted American Mural Painter, Who Believes That Good Music Is a Tonic

banks of the Nile. This elemental music acts as an incentive, as a stimulus. The same principle applies when we use music in recruiting in warfare. The senses are appealed to, and respond to music as they will respond to no other force." H. B.

Lack of Men in Choral Clubs

KARLETON HACKETT, commenting on the disastrous experiences in Chicago singing clubs, ascribes much of the failure to the scarcity of men, and in an article in the *Evening Post* calls people to order for not attending. Here is what Mr. Hackett said:

"It is evident that our local choral societies are not in a flourishing condition, though there are more than enough of them, and it is high time that those in authority should take serious thought about the matter. The choral societies dedicated primarily to the singing of oratorio are all suffering under a common blight, the lack of a sufficient number of men to give the proper proportion. Women are to be had in abundance and superabundance, but where are the men?"

"It has been my painful duty on a number of occasions during the last few years to point out the mournful fact that in some choral societies the soprano section alone was larger than the tenors and basses put together. Now while I yield to no man in my admiration for the ladies and my appreciation of all we owe them, nevertheless there is a certain balance to be maintained in all things if the desired results are to be obtained. A chorus cannot give forth the true tone, solid and in proper balance, where the women outnumber the men by more than two to one.

This is not a theory but a fact. It is a condition that has become practically universal, so that every time one enters a concert hall where a choral society is singing an oratorio he expects to see

on the stage an impressive array of women garbed in virginal white surrounding with its simple folds a small contingent of men—and one is not disappointed, for such a picture is always presented.

"In the old days the men used to sit on the outside, the tenors on the one

DRAFT CALLS MANY MUSICIANS TO ARMS OVER THE COUNTRY

(Continued from page 1)

German horns. Therefore, it is to be assumed that other cities will be more deeply affected by the draft than other cities of less alien population. Under the pending Chamberlain Bill it must be remembered all aliens would be conscripted.

Baltimore Composers Called

The representative conservatory of Baltimore is drawn upon by the conscripting of George F. Boyle, pianist-composer, and Otto R. Ortmann, pianist-composer and music critic of *The Correspondent*, both being members of the teaching staff of the Peabody Conservatory of Music. Among others who are listed is Ferdinand Keuhn, composer-pianist. George F. Boyle, though by birth an Australian, has become a citizen and is a staunch American.

side and the basses on the other, sturdily protecting the fairer portion, who occupied the heart of the citadel. In recent years this normal arrangement has been changed, and now the women form the outer framework, while the men sit modestly in the center, in a steadily diminishing mass that seems in process of gradual extinction.

"A few male choruses exist and still maintain themselves in their full vigor, but the oratorio society, the mixed choruses of men and women, which in former times was the focal point of the choral world, is now under a blight which threatens its very existence.

"Are there too many choral societies? It would almost seem so. And after attending concerts by a number of the local organizations one cannot but think of the similarity with the state of affairs in the religious world of the New England towns where a dozen churches are struggling for existence in communities which can only support three or four. With the churches we have nothing to do, but our choral situation ought to be taken in hand before it is too late to re-establish healthy conditions."

EDUCATORS HEAR WOMEN COMPOSERS IN OREGON

Mrs. H. H. Lemmel and Marion Bauer
Are Among Speakers at Portland Convention

PORTLAND, ORE., July 22.—Mrs. Helen Howarth Lemmel of New York, a noted composer of children's songs, has been one of the interesting visitors at the convention of the National Education Association. Mrs. Lemmel sang a group of her songs, which were greatly appreciated, at a luncheon of the grade teachers held at the Hotel Benson last Tuesday. Other musicians of repute who spoke at different meetings of the National Education Convention were Marion Bauer, the composer, and Mrs. Carrie Louise Dunning, author of the Dunning instruction system. Their subject was largely on the high standard of musical accomplishment in the Music Festival and among Portland musicians.

Eighty-five Portland and visiting musicians enjoyed the day spent on the Columbia Highway and the picnic lunch at Multnomah Falls. John Claire Montieth, State president, presided at all the meetings. Mrs. Lulu Dahl Miller had charge of the arrangements for the banquets and luncheons and Mayme Helen Flynn of the reservations. Mrs. Mary Cahill More was chairman of the publicity committee.

Among benefits given to raise funds for the Red Cross was a splendid concert given at the First Christian Church by Mrs. Catherine Covach Fredrick, Eileen Yerex, Dr. Stuart McGuire, vocalists; Inez Chambers, violinist; Janet Catron, Mrs. J. Harvey Johnson, organists; Halfred Young, cornet soloist, and Eugenia Craig, reader and director.

H. C.

"Old Black Joe"

Alice Nielsen, soprano, has expressed herself to a representative of the *Boston Post* as considering "Old Black Joe" her favorite song. To the query, "Why?" she said, among other remarks: "Because it is full of tenderness and it says something that means something to us. We know what it is all about and we understand its every throb. Because, best of all, it is American."

Otto Ortmann has been active in musico-psychological researches. Ferdinand Keuhn, the youngest of the Baltimore composers drafted, has to his credit many songs, piano and instrumental numbers. The correspondent was unable to obtain information as to how the draft would affect the personnel of the Baltimore Symphony Orchestra, as the new membership list was unavailable.

Effect on St. Louis

Conscription has taken many of the younger musicians of St. Louis, but it will probably not seriously affect any of the important musical organizations. The St. Louis Symphony Orchestra will perhaps lose about a dozen, most of the more important musicians being above draft age. However, enlistment has taken several, and this will probably affect some of the musical events. Charles Allan Cale, assistant manager of the symphony, has enlisted as bandmaster of the newly organized Fifth Regiment, and Manager Gaines has been called for the draft, but, no doubt, will become exempt as will a number of other younger members of the orchestra.

CO-OPERATIVE PLAN FOR CHAMBER MUSIC IN PHILADELPHIA

Unique Venture Will Provide a
Series of Eight Concerts to Be
Given at Cost Price on Sunday
Afternoons—Membership of
800 Now Fully Subscribed—
Stage to Be in Center of Hotel
Room to Approximate the Performance of Chamber Music in the Home

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, July 30, 1917.

A new organization known as the Chamber Music Association of Philadelphia, of which Mrs. Harold Ellis Yarnall has been chosen president; Arthur Judson, secretary, and James Crosby Brown, treasurer, was recently formed for the purpose of giving to chamber music lovers concerts in this form at cost price.

The concerts are to be given in the ballroom of the Bellevue-Stratford, the platform to be in the center of the room, and the seating arrangements to be informal; in other words, to approximate as nearly as possible the performance of chamber music in the home.

The recitals will take place on Sunday afternoons and will be open to members of the association only. No tickets will be sold. The membership, which was limited to eight hundred, has been fully taken up, and if room can be found an additional one hundred members will be added. It is not desired to keep the society exclusive, but there are limits beyond which chamber music cannot be given.

The organizations engaged are the Flonzaley Quartet, the Barrère Ensemble, the Rich Quartet, the Quartet of Ancient Instruments, the Schmidt Quartet, the Marquarre Ensemble and the Zoellner Quartet. There will be eight performances, and the programs are being planned in such a way that there will not only be no duplications, but works of real interest will be presented.

"For two years I have tried to make chamber music pay in Philadelphia as a private venture," declared Mr. Judson. "Since commercially chamber music is not worth while, we have concluded that it should be done by the people themselves on a sort of co-operative basis. That we have been right in our supposition that the people really wanted chamber music is proved by the fact that, without any advertising whatever, the number of memberships has been filled six months before the concerts begin."

M. B. SWAAB.

Managers Grant Musicians Ten Per Cent Wage Increase

The dispute between the musicians and theater managers over the adoption of a higher wage scale demanded by the former ended in a compromise by which the wages of the musicians will be raised about 10 per cent. Under the new schedules the musicians will receive the following weekly wages: Musical comedy, \$33; dramatic, \$26; Winter Garden, \$35.25; Hippodrome, \$39.75; vaudeville, \$35. The last-named musicians are to be employed a maximum of six and one-half hours at two shows daily, and are to receive pay for overtime. The vaudeville managers also agreed not to reduce the size of their orchestras. The new schedule will become operative Aug. 1.

Summer Concerts Begin at Columbia Under Edwin Goldman's Leadership

Immediately after the termination of the grand opera season at Columbia University, the annual summer concerts will be inaugurated. These concerts are given by the New York Military Band, under the leadership of Edwin Franko Goldman, and the dates are Aug. 1, 7, 14 and 16 at 8 p. m. They are given under the auspices of the Summer Session of the University and are free to the public, as well as the students of the university. The concerts take place on the campus and in the event of rain are given in the gymnasium.

WANTED: SINGING LEADERS FOR ARMY CAMPS



Lee F. Hanmer, Member of the Commission on Training Camp Activities; The Group Pictures Show Convincingly How Our Soldiers Turn Naturally to Music as a Means of Relaxation. In the Upper Right-Hand Corner Is Shown Geoffrey O'Hara on His Small Stand in Front of the Famous Old Broderington House on the Battlefield of Chickamauga Park, where there are at present 20,000 soldiers in camp. Mr. O'Hara has been particularly successful as a singing leader among the soldiers.



By MAY STANLEY

"GET me some more singing leaders," was the prompt reply of Lee F. Hanmer, as he dropped his suitcase and mopped his brow. Mr. Hanmer had just come in from Washington. It was a sultry morning and he was preparing to meet a roomful of callers and attack a desk heaped high with work relating to his duties on the Commission on Training Camp Activities.

Mr. Hanmer's answer followed a question on specific ways in which musical folk could aid his work.

"We need singing leaders," Mr. Hanmer reiterated, "and they are hard to find. You see, there is a vast difference between leading a chorus which is preparing a specific musical work for presentation in public and in leading a tired lot of men who need stimulation and inspiration after a hard day's grind at drilling or on the march.

"That is why we have comparatively few leaders in the camps as yet. Geoffrey O'Hara at Fort Oglethorpe, Kenneth Clark at Allentown, Harry Barnhart at Syracuse and Robert Lloyd at Fort Niagara are doing splendid work—now, I want several more O'Haras, Clarks, Barnharts and Lloyds, men who understand the spirit that prompts the 'Kaiser Bill' songs, men who can go out on company hikes, who can get men out of their diffidence, who can help build esprit de corps through mass singing.

The Work at Niagara

"This letter will show you what some

Lee Hanmer, Head of Training Camp Activities, Tells "Musical America" of Present Day Needs and Achievements in the Work He Is Conducting—How the American "Tipperary" Will Be Written

of the army officers think of singing in camp," Mr. Hanmer continued, handing me the letter form of which an extract is given above. "It was written by Floyd A. Rowe and relates to the work which Robert Lloyd is doing in the training camp at Fort Niagara. Of course, some

officers have been inclined to fear that singing might interfere with scheduled work in the camps, but the majority of them realize the good effects of singing and have worked strenuously to support it.

"The leaders of whose work I have

SINGING THE GREATEST STIMULANT FOR SOLDIERS, SAYS MILITARY EXPERT

(Excerpt From a Letter Written to Lee Hanmer by Floyd A. Rowe)

"It was my pleasure to visit Major Ekwurzel, who is in command of the medical work at Fort Niagara, this morning. During our conversation I questioned him regarding his idea of the psychological effect of athletic games and contests on the men. He very frankly told me that he believed that the best thing that had yet been done by a civilian for the men in Fort Niagara had been the stimulation of singing. He asked if I had heard the men sing the night before, and went on to say that he considered it of wonderful value. He further said that it was being better done than in any body of troops he had ever been connected with."

"Knowing that you are interested in the work here it gives me pleasure to write you regarding the above—even though it is necessary for me to admit that Major Ekwurzel placed the singing above athletics in its value to the men here in Niagara."

spoken," Mr. Hanmer continued, "are all working under widely dissimilar circumstances. Their experiences are, therefore, peculiarly valuable and will form the basis upon which we will build the work in the new camps to open in September.

"The work will then be divided into two groupings: In the first classification will be the activities which will come under the direction of singing leaders directly in charge at the different camps. It will comprise teaching songs which have been tried out in the camps this summer and which have been found to hold the greatest appeal. Leaders in the camps are exchanging songs, so that the favorites in one will be tried out in all the others. I think that this plan should give us the much discussed American 'Tipperary.' For our second form of work we shall send Harry Barnhart around on a 'one-day stand' in each camp, that he may draw the masses of men together and give them the great emotional uplift that his tremendous enthusiasm inspires. Mr. Barnhart also plans to take the New York Community Chorus and the Community Chorus of the Oranges out to the training camps of New York and New Jersey to lead the men there in great community sings.

In the Smaller Camps

"One of the problems of this summer has been presented by the smaller camps," said Mr. Hanmer. "The work has been taken care of in the larger training centers, but there are the aviation camps, the ambulance corps camps, the training centers for the artillery and several similar places, which have lacked leadership and where the work has been narrowed down to an occasional concert. I had a splendid

[Continued on page 4]

WANTED: SINGING LEADERS FOR ARMY CAMPS

[Continued from page 3]

tet of singers offered me in Washington and promptly took the men out to Washington Barracks. The men there went wild over them; they were simply starved of entertainment of the kind. The upshot of the matter is that the Quartet will probably be sent abroad with some of the American troops. We are paying their expenses at the present time and a patriotic minded individual is paying salaries.

"Geoffrey O'Hara is working out a plan at Fort Oglethorpe which the other leaders will probably adopt. His slogan on march is 'A Song a Mile.' If the men go on a ten-mile hike they sing ten songs, literally a song a mile. In the evening sings, the words of songs are flashed on the screen at the movies and the men learn them in that way. One of the interesting features has been the rivalry between the men over writing the words of camp songs; 'Kaiser Bill' is their favorite topic, and they usually write the words to some familiar college air."

The Commission on Training Camp Activities occupies itself exclusively with work in the different camps. The ques-

tion of providing amusement in the towns outside and of creating community interest in the men in camp has recently been placed in charge of the Playground Association of America, which is planning to rouse the people of each city near which a training camp will be located to the important part they can play in keeping camp surroundings morally clean and in furnishing wholesome entertainment and recreation for the men.

In the camps themselves the work of the commission is again supplemented by the Y. M. C. A., which has established a recreation building at each of the camps used this summer and will perform a similar service in the new camps now under construction. Raymond B. Fosdick, head of the Commission on Training Camp Activities, has recently been named chairman of the Naval Commission on Training Activities, which means that 114,000 recent additions to the sea forces of the United States will have plans made for their entertainment and well being.

New Field of Singing

"I have been deeply gratified at the spirit which has been shown by musicians in their offers of help," said Mr.

Hanmer, "and with the co-operation of MUSICAL AMERICA in the work. We have had little precedent to go by in our undertaking, with the exception of the things we have been able to learn from similar work in England and France. The progress that has been made has been very encouraging under the conditions."

"Mr. Rowe's letter, which I showed you, speaks for itself of the stimulation which singing has been to the men. I have no doubt that a new page in the history of mass-singing will be written when the new camps open this fall."

"All the leaders now in charge of the singing are conducting community sings on Sunday afternoons, in which both the civilian population of towns and the men of the training camps join. This plan will be an important factor in bringing the men and the people of the towns together when the new army gets into quarters and should be one of the important steps in linking the soldier up in a social way with the community in which he will find himself for several months."

On the day when I talked with Mr. Hanmer he was meeting the heads of several large theatrical organizations, who have volunteered to provide the

camps with theatrical productions this fall. One well-known musical entertainer was also completing arrangements with Mr. Hanmer to go out on a series of recitals in the camps. She is planning to have her piano mounted on a large motor truck, and in this fashion her traveling stage will go from camp to camp.

Peter Dykema of the University of Wisconsin, who has done such notable things for community music in the Northwest, is going to be pressed into service by Mr. Hanmer for leadership in the camps and expects to do some work with the soldiers who will be stationed at Rockford, Ill., and direct singing in which soldiers and civilians will join. On the Pacific Coast there have been no leaders appointed, but the singing has been carried on by men in camp at the Presidio, with occasional concerts by interested musicians.

It would appear that a new vocation, that of the leader of army singing, will be among the innovations of the next few years. For I came away with Mr. Hanmer's last admonition impressed firmly in my mind: "Remember, I need some good leaders."

COMING SEASON TO BE "RECITAL YEAR" FOR YOLANDA MÉRÖ

Distinguished Pianist Discusses Her Future Plans—"Too Many Pianists," She Says—Little-Known Compositions Which Her Programs Contain

By HARRIETTE BROWER

"YES, next year is my recital year, and I expect a very busy season."

Mme. Yolanda MÉRÖ, who was prevented this year by illness from playing the three recitals in New York she had anticipated, will surely do so the coming season. She was only able to appear once with orchestra, when she played with the New York Philharmonic. Her one appearance in Aeolian Hall last year revealed an artist of thorough equipment and ripe experience; her beautiful tone production and sympathetic style made us wish to hear much more from her. She promises to supply that desire in the future, after she has had six months of rest and quiet work, away from the bustle and noise of the city.

"Here is a sketch of our summer home." The pianist brought out a view in water color of her sylvan retreat, in the heart of nature. "You cannot even see the villa from the road," she exclaimed gleefully. "It is quite retired and so quiet; I can work undisturbed; between times I shall amuse myself cultivating the vegetable garden—potatoes, for instance. You will agree they are as precious as pearls these days."

To Play New Works

"Yes, I shall prepare a number of new things—that is, they are new to me. The 'Wanderer Fantasie' of Schubert for one. I shall play it first in Chicago. I have a number of seldom-played works on my programs. Take the Davidsbündler Tänze; one almost never hears them. I can recollect only three performances of them in America—at least since I came here. They are not for the general public, as the ordinary listener would not care for them. Of course a New York audience would listen, but those in smaller places might not. I do not disparage the musical culture of small towns; it is marvelous to me how many music lovers there are in little places, and how much understanding there is. Nor do I feel that New York is the only city that is really alive to music. There are many cities all over the United States where they know and appreciate good music."

"In a city like New York, where the best of everything is heard, the people are very critical; even the school girls feel equal to judging any performance, of whatever sort, no matter if given by the greatest artists. That may be the

result of hearing so much that is excellent! I assure you I am much more lenient now than I was at the school-girl age. Now I appreciate what it means to do things myself, so I have consideration for others who do them."

To Many Pianists

"I sometimes think—and say—there are too many pianists. As you suggest, each player is individual, and there are no two alike; yet we pianists feel there are too many of us for each other's good. I fully realize that singing is more desirable than piano playing. People in general care much more for it than they do for piano music. At least I feel so. Perhaps I look at the subject from a professional standpoint. To be sure, there are more pianists in Europe now than there are here. But over there they have more countries in which to appear. America is just one big country, though a wonderful one."

Referring again to the quantities of music which are seldom heard, the artist continued: "Yes, there are a number of Liszt Etudes, for instance, which are almost never heard. I shall add one or two to my repertoire this year. You remember I played the *Funerailles* last year, a work little known. I believe, in many instances, that when pianists neglect certain compositions, the reason is not far to seek—it is because they are really not valuable."

"I enjoy the summer when I can work quietly. It is such a relief to be able to go to one's own home during the vacation. It is really quite a problem to know how to arrange one's summer in order to secure the quiet one needs. I dislike hotels so much, having to live in them a great deal of the time during the recital years. Renting a cottage is not always conducive to quiet. The best is to build one's little home, as we have done."

"My tour begins early, the last of September. I shall play a number of times in New York; the first occasion will be about the middle of November."

Developing Unpromising Pupils

Smooth sailing does not test the seaworthiness of a craft, neither does a class of naturally promising students reflect one's ability as a teacher, says Herbert William Reed, writing in the *Musicalian*. Such pupils are apt to get along pretty well anyway. But successfully to bring out the backward, gradually to conquer the stubborn, to produce good

voices where apparently there was nothing to build upon—these things having tried the mettle of the teacher prove his strength and show his worth. When out of the crude, the backward and the discouraging, the teacher evolves a class of uniformly good pupils, he may hardly be given credit as a miracle worker, but he will have unquestioned professional standing in the eyes of the community.

ATHLETICS PREPARE LOUIS KREIDLER FOR BUSY SEASON



© Photo by Matzene
Louis Kreidler, Eminent American Baritone

CHICAGO, ILL., July 30.—Louis Kreidler, well-known American baritone, is an expert swimmer. He recently won a medal at Lake Geneva for the three-mile swim. Kreidler finds swimming an ideal form of pleasure for an artist, for it brings every muscle of the body into play and keeps him in perfect physical trim. Also it strengthens the muscles of breathing and thus helps a singer to acquire breath control.

The popular baritone, who is leaving Chicago for one month of vacation in the East, will combine pleasure with other pursuits this summer. He will join his wife in the East and spend a good deal of time playing tennis and other athletic pastimes. He will also visit Bethlehem, Pa., where last season he was soloist in the Bach Festival.

Kreidler will be soloist for the Apollo Musical Club of Minneapolis next November. He will open his concert season in Temple, Tex., in October. He will give a recital for the Amateur Musical Club in Peoria, Ill., and will sing in Racine, Wis., in October. During the past season Kreidler sang in the Bach Festival at Bethlehem, Pa.; in Birmingham, Ala.; Greenville, S. C.; Greensboro, N. C.; Minneapolis, Minn.; Dallas, Tex., and Lincoln, Neb., besides many successful operatic appearances with the Chicago Opera Association. F. W.

ELMAN AT OCEAN GROVE

Violinist Gives Delightful Program to Large Audience

ASBURY PARK, N. J., July 30.—Mischa Elman, Russian violinist, won a triumph at his recital given in the large Auditorium at Ocean Grove on the evening of July 28.

This master of the violin possesses skilful technique, a wonderful tone, which should be truly known as the "Elman tone," and a very remarkable artistic temperament. The large audience discovered these qualities at once, for Elman was at his best for this recital.

The execution of the double stops and the harmonics in the arrangement of Grétry's "Air de Ballet" by Sam Franko and also in Leopold Auer's arrangement of "The Turkish March" from the "Ruins of Athens," Beethoven, was impeccable.

Philip Gordon was an admirable accompanist. The violinist's own composition, "In a Gondola," was a light number, displaying nothing exceptional. The artist was recalled after each number, and graciously responded by adding several extras.

Arthur Pryor's band has been attracting large crowds to its splendid concerts daily. Ole May, the euphonium soloist; Leon Handzlik, cornetist, and Isabel Brylawski, violinist, have been especially popular the past week as soloists.

Lauren Patterson's orchestra gave a varied and attractive program at the beach Casino on the evening of July 22, with Morton Smith as the soloist.

Daniel Beddoe, well-known tenor, is spending the summer at Asbury Park. L. S.

Petri Invited to Give Summer Opera in Washington

Edoardo Petri, manager of the opera season at Columbia, has just received a request to take his company to Washington and repeat there the series of operas he has been giving at the University. This is the second offer of an out-of-town engagement for the summer opera company, the first having come from Newport, R. I., immediately after the successful opening of the season here. In addition to this, Mr. Petri has received numerous letters urging him to continue the run of operas at Columbia University through the entire month of August. He has not yet announced his plans.

LYRIC DICTION MAY LAIRD BROWN
(DORA DUTY JONES METHOD) (AUTHORIZED EXPONENT)
Address: 1 West 85th Street, New York

MARIE MORRISEY
CONTRALTO Management: Alma Voedisch, 1425 Broadway, New York

Adolf Bolm Describes "Danse Macabre," His New Ballet

Noted Russian Mime Gives "Musical America's" Reporter an Idea of His Novel Choreographic Creation for Saint-Saëns' Symphonic Poem—To Introduce Grotesque Assyrian Dance for the First Time on His Present Tour for Benefit of "American Ambulance in Russia"

NEITHER hot weather nor the war succeeds in diminishing the efforts of Adolf Bolm, the great Russian mime, in connection with his forthcoming ballet productions. Bolm is tireless. The rigorous training that he received in the Imperial Ballet Schools in Petrograd gave him a powerful physique and made him as lithe as a panther. Bolm can rehearse from ten in the morning until six at night without stopping even for lunch. That does not mean that he is constantly dancing during that time. The actual dancing that he does is only one element in his artistic make-up.

A master of choreography, Bolm was one of the chief creative spirits in the Diaghileff Ballet Russe. He is skilful not merely in supplying a "program" for the composer; he grasps the spirit of the music and deftly transfers it into the domain of a more graphic art than music—pantomime. His creative genius manifested itself in such ballets as "Prince Igor," "Cléopâtre," "Carneval," "Papillons," "Thamar," "Sadko," "Pavillons d'Armide" and others. Several of these Bolm will revive when he goes on tour for the benefit of the "American Ambulance in Russia" with his own company, that includes besides himself, Roshanara, Ratan Devi, Michio Itow and a Russian ballet troupe and symphonic orchestra.

"Danse Macabre" New

The most important of Bolm's latest choreographic creations is "Danse Macabre," music by Saint-Saëns, which he will present for the first time on any stage on his present tour, which opens in Atlantic City on Aug. 5. The settings for "Danse Macabre" have been designed by Livingston Platt, the costumes by Willy Pogany. We were fortunate enough to be invited to attend a rehearsal of the new ballet last week, when Mr. Bolm explained the story, went through the pantomime and gave us his conception of practically every bar of the Saint-Saëns score.

To watch Bolm at rehearsal is a thrilling experience. He is at once stage manager, dancer, musician, instructor, interpreter, poet and understudy. Constantly on the *qui vive*, he is an inspiration to the members of his company.

Bolm's explanations are as graphic as his art. Pantomime comes to him more readily than speech. As he directed the rehearsal of "Danse Macabre," gesticulating, dancing, sometimes humming the melody or clapping his hands to mark the rhythm, he turned to us to explain the action as the story progressed.

A Spanish Setting

"The setting for 'Danse Macabre' is a Spanish castle," Bolm told us. "The time is the end of the seventeenth century, when the terrible plague was ravaging the country. The curtain rises slowly upon a darkened stage. A faint candle light casts its rays upon a picture of the Madonna. Twelve chimes are struck slowly. A door suddenly opens by itself and *Death*, a tall figure in purple, playing a violin, enters with measured tread. He plays a few diabolical strains and retires as the lovers, *Rodrigo* and *Olora*, enter to a buoyant waltz theme.

"*Olora* is afraid, but *Rodrigo* quiets her fears. The candle goes out and *Rodrigo* lights it. The lovers are again happy and banish their gloomy foreboding. *Death* is lurking in the background, visible to the audience but not to the lovers.

"A gust of wind causes the window to open and rushes through the room with a howling noise. *Rodrigo* closes

the window and the lovers again dance. Suddenly *Olora* grows faint and swoons. The terrified *Rodrigo* rushes about the room madly for help, only to encounter *Death*, in whose embrace he expires."

The plot itself is simple, but Bolm has omitted no detail necessary for the macabre atmosphere. Technically, Bolm is superb in the ballet as *Rodrigo*. His death scene is grippingly realistic. His associates, who played *Olora* and *Death*, were excellent.

Bolm's "Assyrian Dance"

After going through the "Danse Macabre" three times, we were prepared to have Mr. Bolm call it a morning's work. Apparently he was only limbered up, for he called for a pair of cymbals and went through the "Assyrian Dance," one of the wildest, most savage dances that we have ever seen. It is more savage and primitive than "Igor." It is little wonder that the Spaniards, who cannot abide male dancers, went



Adolf Bolm, the Noted Russian Mime, in the "Assyrian Dance," Which He Will Introduce to American Audiences on His Present Tour (Photo by Maurice Goldberg)—Willy Pogany's Costume Design for "Rodrigo," the Rôle That Bolm Will Assume in His Newest Choreographic Creation, "Danse Macabre" (Photo by White Studio)

wild when Bolm did the "Assyrian Dance" for them. Charles T. Griffes, the American composer, who has been of great aid to Bolm in making suitable arrangements of his music for orchestra, has orchestrated the original piano piece and made an effective score of it. Bolm will present his "Assyrian Dance" for the first time in America on his present tour.

Other new ballets created by Bolm are Moussorgsky's "Hopok" and Grieg's "Butterfly." Mary Eaton, a splendid young dancer, did the charming little "Butterfly" dance for us. Bolm was to have created it for Pavlova, but arrangements did not materialize. Miss Eaton has been trained by Bolm for only two

weeks and has already been transformed by his instruction.

The Ballet in America

Commenting upon Miss Eaton's dancing Bolm said: "Americans have a remarkable sense of rhythm and they are good dancers. But the ballet is not encouraged in America. In Russia the schools are supported by the government. The Americans are in a hurry to earn money. They have no time to spend in serious study, or they cannot afford the time.

"The trouble with art in America is that the artists permit themselves to be led by the people. That is wrong. The artist must educate his public, not cater to its desires." HARRY BIRNBAUM.

PLAYS FOR SOLDIERS

Francis Macmillan in Concert for Men at Syracuse Military Camp

SYRACUSE, N. Y., July 20.—Francis Macmillan, American violinist, appeared before the soldiers at the State Military Camp, when the Syracuse Community Chorus held its weekly sing at the Grange Building terrace last night.

Mr. Macmillan came from New York to visit Melville Clark and accepted with pleasure an invitation to appear before

the soldiers. He expects to be in army life himself soon, as he stated that he has enlisted and is waiting to be sent to Fort Myer, Va. An enthusiastic audience welcomed the splendid program of violin numbers presented by Mr. Macmillan, who was accompanied by Bertha Button. Harry Barnhart directed the chorus in one of the most successful sings of the summer.

One of Mr. Macmillan's compositions, a melody which he is submitting to the public instead of the melody now used for "America," was played by the band which accompanied the chorus.

ST. LOUIS AGAIN HAS SUCCESSFUL OPEN AIR OPERA

"Pagliacci" Given Delightful Presentation Under Leadership of Fulgenzio Guerrierri — Fine Singing by Local Chorus — Spanish Ballet Divertissement for Second Half of Bill—Opera Committee Given Permission to Use Theater First Week in September

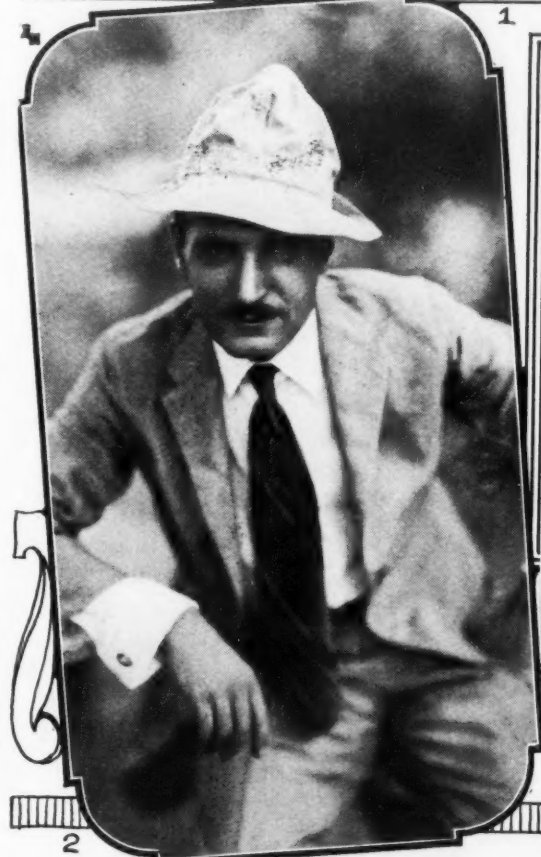
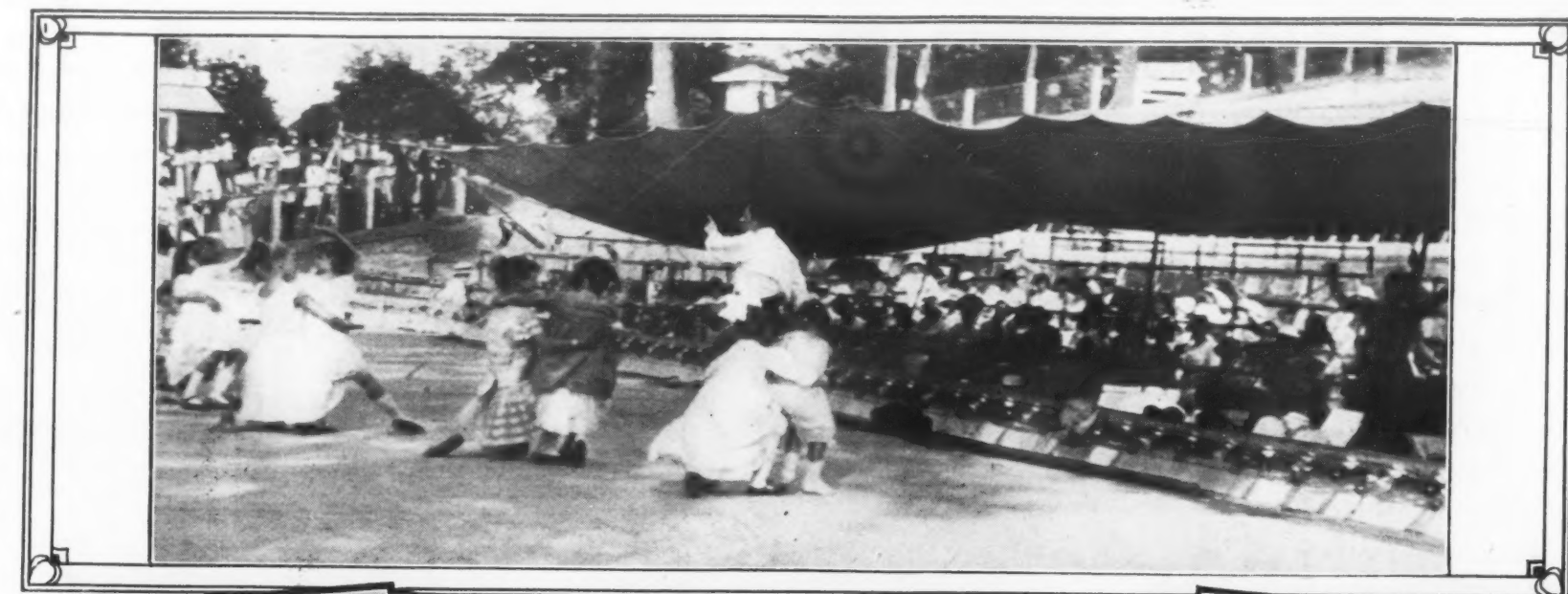
ST. LOUIS, Mo., July 28.—St. Louisans have just finished another feast of song in the Municipal Open Air Theater in Forest Park. Chicago may have its Ravinia Park Opera and New York that at Columbia, but we are being supplied with a grade of open-air opera that cannot be excelled anywhere. Further than this, it is being produced in a theater the duplicate of which is to be found nowhere in America. Where else is there a natural open-air theater that is acoustically almost perfect and accessible enough for the throngs of a great city.

The St. Louis Grand Opera committee, under the guidance of Guy Golterman, has given us a week of joyous music, which started last Monday night, in the form of a double bill, with "I Pagliacci" occupying the first half of the program and a Spanish Ballet divertissement for the last part. Threatening weather during the day served to keep down the crowds on several evenings, but it never failed to clear up by the time the performance was under way.

There is no curtain to this big stage and the matter of separating audience and performers is done solely with the lights, of which there are powerful clusters on poles at the sides of the amphitheater. As the act finishes, the flood lights fade away, totally obscuring the performers and then powerful lamps with reflectors, placed immediately behind the orchestra men are flashed into the audience, thus completely blotting out the vision of the stage. Curtain calls are made by briefly lighting up the stage.

With the recollection of "Aida" still fresh in the minds of many, we were again treated to a delightful presentation of the Leoncavallo tragedy with an evenly balanced cast of principals and a chorus prepared by Fulgenzio Guerrierri, conductor, that gave account of itself in a manner befitting a professional company, although it was entirely local. It numbered over 200 voices.

Fortunately for us, the management chose Francesca Peralta to essay the rôle of Nedda and again did she thoroughly demonstrate her capabilities as an artist of the highest calibre. Singing on such an immense stage completely changes the histrionic actions of a part, and she and her fellow players made this little opera appear more real than it could ever possibly be done on a small indoor stage. It is an out-of-doors opera, and with such a setting it inspired the singers to great heights. Miss Peralta sang the "Bird Song" in the first act in a manner that brought instantaneous applause. As Canio, Forest Lamont, American tenor, appearing here for the first time and



—Photos 2 and 4 by De Woskin-Yore Studios

At the St. Louis Open-Air Opera Performance: No. 1—"Pagliacci" and Spanish Ballet. Ballet Director Bonfiglio directing rehearsal on hot afternoon. Conductor Scuri under Tarpolean over orchestra pit. No. 2—Armand Agnini, Stage Director of the "Aida" and "I Pagliacci" performances and recently engaged at the Metropolitan Opera Co. (Photo by De Woskin-Yore). No. 3—E. Zanini, Première Danseuse; G. Bonfiglio, Premier Danseur (Center); and A. Scuri, Conductor—Responsible for the meritorious Spanish Ballet which was presented. No. 4—Forest Lamont as "Canio" in "I Pagliacci." (Photo by De Woskin-Yore.)

also as one of his first grand opera appearances in this country, exhibited a true dramatic tenor voice. He, too, is a finished actor, and after his "Vesti la giubba," which was filled with pathos and agony, he gave a real taste of fine pantomime. It never failed to arouse the audience, and their enthusiasm was freely demonstrated both at the end of the song and the close of the act. Never did the "Prologue" seem so real as during these performances. It was entrusted to Roberto Viglione, baritone, whose sonorous voice made such an impression as Amonasro in "Aida." It was not until Wednesday night that the management found the best effect in presenting this particular number. He stood immediately in front of the orchestra on the darkened stage with a single powerful light reflecting upon him from the footlights. It was distinctly novel and bewitching. Ernesto Giaccone as the pacifist Beppe and Davide Silva as Silvio rounded out a memorable cast and in their particular solos were much enjoyed.

Stage Director Agnini, who has just been engaged by the Metropolitan Opera Company, displayed fine talent in the ar-

range of the settings. He constructed a miniature Italian hamlet, with its inn, bridge across the little river and village church in the background, with its bell-tower and stained glass windows. It seemed a fairy village, and with the highly colored costumes of the chorus and the natural foliage, it presented a picture which will not soon be forgotten. The orchestra under Maestro Guerrierri brought out all the beauties of the score, and under his hand the chorus responded as if they were all professionals.

The orchestra changed hands to Maestro Scuri, formerly ballet conductor at the Metropolitan, for the Spanish Ballet. For six weeks a ballet of sixty young girls, ranging in age from six and seven years to the high school girls, have been training under the tutelage of G. Bonfiglio, premier danseur of the Metropolitan, and Mme. Ester Zanini. They gave a fine account of themselves in eight solo and ensemble numbers danced with the grace and skill of professionals. The "El Albacin" with twelve little tots provoked much merriment. Despite the unevenness and slope of the stage, the soloists gave several beautiful numbers. Mr.

Scuri kept a fine tempo throughout the dances and as an introduction, played the Chabrier "Espana Rhapsody." The management decided to give an extra performance to-morrow night, and announcement has been made that the Board of Aldermen, before they adjourned yesterday, granted the Opera Committee a permit to use the theater the first week in September. Absolutely no plans have been made to date, but should they decide to take advantage of the permit they will undoubtedly reach a decision some time during the coming week.

HERBERT W. COST.

More than 600 persons, including many society folk of New York and Greenwich, attended a concert given at the home of Mrs. John H. Flagler, at Greenwich, Conn., on July 27. Approximately \$800 was realized for the fund to establish four household economic experts in Fairfield County. Mme. Alma Clayburgh, soprano, and Mrs. John H. Flagler, who is contralto at the Church of the Ascension in this city, sang solos and several duets.



Photo by De Woskin-Yore



Scenes at the Open-Air Opera Performance in St. Louis. Reading from the left: C. Bonfiglio, Premier Danseur, and E. Zanini, Première Danseuse (Photo by De Woskin-Yore); Principals in "Pagliacci" week of July 23 (Left to Right): Roberto Viglione, "Tonio"; Francesca Peralta, "Nedda"; Fulgenzio Guerrierri, Conductor; Forest Lamont, "Canio"; Ernesto Giaccone, "Beppe." Eight of the Corps de Ballet during a lull in Rehearsal; Francesca Peralta as "Nedda" and Roberto Viglione as "Tonio" about to enter the little Italian Village with their "pet" (Photo by De Woskin-Yore)



Photo by De Woskin-Yore



Dear MUSICAL AMERICA:

When Arthur Farwell remarked, casually—à la Farwell—that he had left his bride of a few days "Somewhere in the Woods," and by the aid of a "lost, stolen or strayed" taxi had reached civilization, in the shape of a railroad that would carry him to Boston to attend a rehearsal of the pageant "Caliban," written by Percy Mackaye and to which Farwell had composed the music, I wondered whether the "hub of culture," or rather the "Athens of America," as Boston likes to be called, would appreciate a work which, you remember, was given in New York with great success in the Stadium, but which resulted in a financial deficit owing not to any lack of patronage on the part of the public, but to the extraordinary expenditures involved, even though a great number of the participants were volunteers.

Boston, you know, is peculiar. It consists of two elements—the intellectually submerged tenth, which, of course, will turn out *en masse* when the Red Socks are committed to a local struggle for the baseball pennant championship; the other nine-tenths, which is "cultured," and which runs all the way from car conductors who take a half day off to hear Louis Elson lecture on Wagner to the high intellectuals who support the Boston Symphony. Yet these other nine-tenths are not easy to reach. They are a good deal like the Berliners. They are so super-saturated with knowledge that it takes a great deal to get them up.

Would those who had the "Caliban" enterprise in charge be able to turn the trick? That was the question.

I see from your columns, however, that the result has been almost beyond the wildest anticipations of the enthusiasts, and that so great was the success of the pageant, which enlisted a large number of home participants, including members of the Massachusetts Cavalry, in the scene "presenting the field of the Cloth of Gold" that an agitation has been started to make a permanent community organization. True, there were features of the affair which militated strongly to make it a success. One was that the Red Cross was to be the principal beneficiary of the receipts. Another was that the Reserve Officers' Training Corps was also to be benefited.

It will no doubt be gratifying to all those who are watching the various enterprises which have been started, and are being carried out all over the country as direct and indirect results of the community chorus movement, to know that Boston has finally and firmly put the hall-mark of its approval on one of the most picturesque, ambitious and certainly deserving phases which a broader conception of the purpose of music, drama and art has so far evolved. For put it as we may, not alone through New England, but through the Middle West and elsewhere, Boston has a large influence in all matters pertaining to what is commonly included in the word "culture." Much as New York may boast of its wealth, its public spirit, its notable institutions, and however much, too, it may point with pride to the fact that it is the commercial, industrial and, indeed, financial center of the country, at the same time it must be conceded that it has not the same influence that Boston has in a large section of the country, when it comes to the value of its indorsement to musicians, artists, writers and thinkers

generally. This much at least Boston owes to an illustrious past and to an exceedingly lively, and indeed discriminating present.

That Mr. Mackaye's work would be appreciated in Boston, as well as the fine music with which Arthur Farwell has accompanied it (and which many believe is the best thing Farwell has done so far), is natural when we consider that much of the ability of "Caliban" to "put it over," as it is called, depends on a certain fair acquaintance with Shakespeare's work, which is its basis. There is no use denying that the Boston people and New Englanders generally are better versed in the great English poet's plays than is the cosmopolitan population of New York City, or of Chicago, where, owing to the preponderance of foreigners, the bard is comparatively unknown.

* * *

This leads me to refer again to the meaning of the movement for community singing, out of which, in a sense, the giving of pageants, historical, artistic, has come—a movement which has swept the country. While some of the results have been a little raw, at the same time the progress that has been made, as shown through your own columns, has been so remarkable that it gives every hope of much higher levels and standards being reached in the immediate future. As I have told you before, the movement is regarded not only with dislike, but with scarcely veiled contempt, by those who believe they have the sacred mysteries of the Muses under their guardianship.

So I was not at all surprised to notice in a recent issue an interview with Albert Spalding, the distinguished American violinist, who characterizes community music as "good socially, but bad musically." Spalding believes, so the caption which accompanies his picture says, that "art is essentially aristocratic in the intellectual sense" and, therefore, he denies the musical value of the community music movement. I had not finished reading the first long paragraph in the interview, when I said to myself, "Peyser." And sure enough, when I looked at the initials at the end of the screed I saw the familiar initials of your leading music critic.

I wonder whether Mr. Spalding realizes that in admitting that the community music movement is "good socially," he has virtually admitted the truth of the entire argument which he endeavors so ably and cleverly to combat. It all comes down to the issue which Mr. Spalding does not touch at all, as to what is the purpose of music in our human life? As with anything else, there must be standards, principles which have to be maintained. Admitted. That is true of the dry goods or any other trade where there has to be a yard-stick, of which the type standard is carefully preserved in the archives in Washington. But at the same time, to take the ground, as Mr. Spalding does, that Art is essentially aristocratic in the intellectual sense, is also to take the ground that Art is only for those who have developed sufficient intelligence and culture to appreciate it, and, consequently, the great mass of the people have no share in it. Does Mr. Spalding realize that when he derides the attempt to give the mass a share in it by starting to educate it to appreciate music, just as you have to teach a child to read before it can read Shakespeare, it is to virtually proclaim the principle which is underlying the terrible war in which we are participating now, and from which we shall suffer tremendously? For the same argument which Mr. Spalding announces is the old argument which has been proclaimed for generations, indeed for centuries, with regard to government—that there are, indeed, specially privileged persons or classes who shall conduct government which is as much a science as music is an art, because, forsooth, the mass of the people are nothing but so many cabbage heads, to be made, as the Germans say, "food for cannon," if necessary, and that they really have nothing to say, even when it comes to the disposal not alone of their happiness but of their very lives.

Practically it all comes down to a declaration that not only Art, Music, Literature, but humanity itself, are there for the enjoyment of the few, and that the toilers, the hewers of wood and the carriers of water have nothing to say, except to hew the wood and carry the water, and that any effort, whether it be to place government in the hands of the people, is not only wrong, but a positive insult to those high intelligences who believe that they are divinely appointed, so that when it suits their ambition, to cause the slaughter of millions of men, the desecration of millions of homes, and the outraging of millions of women, let the good work go on!

If Music, the one universal language, has any purpose, it is that it may be a

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 85



Alice Nielsen—Popular Idol on the American Concert Stage, Who Next Season Returns to Her First Love, Comic Opera. She Will Appear in "Kitty Darlin'"

humanizing, civilizing, uplifting force in human life, not alone of the intellectual few, but of the unintellectual many. And so, by bringing something of what Matthew Arnold called "sweetness and light" into the lives of the masses, not only help them, but prepare them to progress in their appreciation, which later may lead them to appreciate the work of the masters. If Music is to be simply "Art, for Art's sake," for the intellectual few who can appreciate a great symphony, for fashion to go to the opera to display diamonds, laces and imported costumes from Paris (which, by the bye, often only come from Hoboken), and for carefully conducted services in churches, where the expensive quartet provides the music, then I, for one, want none of it, and I believe I can appreciate the highest and also some of that other music which is so generously damned by the intellectuals.

There is surely no more musically appreciative people than the Germans, except that I think that they will stand more bad singing, as they do in their opera houses, than any other nation on earth. But take music in the high sense, as Mr. Spalding himself would probably place it, and the Germans are admittedly superior in their musical knowledge, culture and appreciation. But where do the Germans begin? Why, with the children, with little baby songs and baby music, and with the folk-songs, which the common people sing, and with the students singing their student songs. All of which prepares the mass to appreciate the great symphony, and even those chorales of Bach, to which Mr. Spalding refers so eloquently and with such an expression of pious reverence!

* * *

As an illustration to clinch his argument, Mr. Spalding takes up a time-honored sneer. He says that to educate our public in the appreciation of the masterpieces of painting, the art museums do not put chromos on exhibition. Perfectly true. But how many people

see the masterpieces in the art museums, to begin with? And what happens to the average art work? It disappears into the art gallery of the multi-millionaire, where it is shown and its cost proclaimed to the guests—after dinner. Or it is lost, like one of Munkaczy's greatest paintings was, in the rarely visited rooms of the old Lenox Library on upper Fifth Avenue. Or it stares at you from the walls of a great art museum, where it is crowded in with so many other "art objects" and "masterpieces," that but a very few, even, of the few who can go there can appreciate it. It is only through the much derided chromo, or the perhaps more artistic engraving, that the work becomes generally known and its mission of spirituality permeates the masses.

Does Mr. Spalding not know that through the wonderful development of color printing that the Germans and the French and others have succeeded in reproducing pictures with a fidelity that, when the chromo is varnished, it is difficult to tell it from the original? And even the chromo, does it not give those who have it some idea of color and the sentiment of the picture? Does it not help educate the eye to beauty? Is it not a stepping-stone toward an appreciation even of the original, which millions will never see, because, as I said, it is either imprisoned within the walls of the multi-millionaire or equally imprisoned within the walls of the rarely visited art museum?

Fully granted, as I said, that we must have standards. Fully granted that mere emotionalism, unless directed by intelligence, is not the highest type of human feeling. At the same time, those who are striving to make the masses of the people realize what music can mean for them, those who are striving to bring the message of music into the home of the humblest, those who are striving to bring men and women together, never mind how, and are succeeding when the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

churches themselves have failed, except through the frantic emotionalism of a Billy Sunday, are doing a greater work for that progress which will ultimately break down class distinction, privilege, race hatreds, and by destroying the power of the autocrats, bring humanity to a realization that it has too long endured the domination of those who believe that not merely Art, but government itself, are for the specially selected few, including those who enjoy a title, very often derived from some complacent mistress of a royal or imperial personage. Those who are educating the people musically are on the right road, so that presently a young and highly talented artist like Mr. Spalding will not have to say that he had to wait years before the appreciation of his talent and his work was sufficient to reward him for his expenditure of time, of labor, of money. Too long we have worshipped at the shrine of old fads, old prejudices, old restrictions. The time has come when we propose to break them down, whether they hold us in bonds, politically or artistically.

So far as our good Mr. Peyser is concerned, I can understand the frantic joy with which he wrote up the interview with Spalding. Dear Peyser is so saturated with the best there is in music that he has developed into a musical super-man, and to such an extent that the moment that a singer is even slightly off the pitch, his very soul shivers, and he feels as if he were on the brink of an abyss, which would lead him to perdition among the musical "low brows," where he might be forced to hear a community chorus singing "Old Black Joe."

Once, when the argument was brought up with regard to the purpose of music in life, and particularly with respect to its humanizing influence, its power to bring people together who might otherwise never even meet, I was met with what the speaker no doubt considered a poser.

Said he: "It is admitted that the most music-loving people in the world, as well as the most musically competent and accomplished, are the Germans. Yet in this war we have seen that these very Germans, whose composers and executants have done so much for music, who appreciate music so highly, have been guilty of crimes which disgrace civilization. Wholly apart from waging war, they have perpetrated cruelties, abnormalities. Even to-day we know that in this country it has become necessary to warn the people from buying or taking court-plaster, which, through German agents, is being put out to carry an infection of typhus. Where does your claim go to, then, with regard to the influence of music, when those who are most proficient in composing and in expressing it are proven to have descended to a level of 'frightfulness' lower than that of the savages?"

To this I replied: "Admitted all that you say with regard to the brutal and bestial means that the Germans have employed, it will only go to prove my argument, namely, that when a great art, such as music, is prosecuted only as an intellectual pleasure, as it has been by the governing class in Germany (in which governing class I include not only militarist leaders, the aristocrats, but professors and others), the result is that they get out of touch with humanity. They see in themselves creatures who are not only above the mass, but who can with impunity disregard those qualities which we recognize as essential characteristics of true men and true women. They are so intellectually developed that they have said farewell forever to charity, to compassion, to consideration for others—indeed, to all that we include among the higher and nobler attributes of humanity. They have brains, but are without a heart. To such, nothing, however debasing, however cruel, however vile, is anything else but the means to an end. And if that be 'kultur,' I say, for one, it is better to die than be forced to accept it."

But in justice to the Germans, let me add that in all these horrors, brutalities, indeed, in all the degrading filth that this war has produced, real Germany speaks not. Real Germany is submerged to-day. But she is going to assert herself, if not before the war is over, when it is over. And here I cannot do better than to quote the words of a very prominent German, well known in our musical life, to wit, Mr. Otto H. Kahn, who, in a recent address before the Merchants' Association, said:

"What we are now contending for are the things which are among the highest and most cherished that the civilized world has obtained through the toil, sacrifices and suffering of its best in the course of many centuries. They are the things without which darkness would fall upon hope, and life would become intolerable."

"They are the things of humanity, liberty, justice and mercy, for which the best men amongst all the nations—including the German nation—have fought and bled these many generations past, which were the ideals of Luther, Goethe, Schiller, Kant and a host of others who had made the name of Germany great and beloved until fanatical Prussianism run amuck came to make its deeds a by-word and a hissing."

"I do not hesitate," continued Mr. Kahn, "to state it as my solemn conviction that the more unmistakably and wholeheartedly Americans of German origin throw themselves into the struggle which this country has entered in order to rescue Germany, no less than America and the rest of the world from those sinister forces that are, in President Wilson's language, the enemy of all mankind, the better they protect and serve the repute of the old German name and the true advantage of the German people."

No words of mine can add to the force or to the eloquence of Mr. Kahn's words.

* * *

In your issue of the 21st, a writer who signs himself, or herself, "Oratorio," has succeeded in injecting a little common sense into the controversy which has been waged with regard to the politics and future of the New York Oratorio Society. This writer admits what has been strenuously denied, that the performances of the Oratorio Society have for years been mediocre. He gives two reasons. The first, the want of a competent conductor. In estimating the competence of the conductor he rightly insists that he must be something more than a good musician with a proper conception of oratorio music and the correct interpretation of the same, but he ought to know something about the production of the voice, which is an entirely different matter from conducting an orchestra, where the members are all musicians and have fine instruments to play upon. The one reason, as he correctly states, why Dr. Vogt and his Toronto chorus always made a sensational success was because attention had been paid to voice production.

Curious, isn't it, in this connection, that of all our eminent critics who have damned the Community Chorus singing because the members are not cultivated singers, not one has ever touched this sore spot in the make-up of the Oratorio Society?

The trouble with the Oratorio Society is that in the endeavor to maintain it and meet expenses, not sufficient care has been exercised in admitting members, and certainly not sufficient care has been exercised in excusing from further singing members who become too old or whose voices changed, so that they could no longer really produce a fairly musical tone. When the conductor of the Oratorio Society, be he Walter Damrosch or anybody else, ceases to believe that after all the main part of the organization is the conductor and his orchestra, and realizes that the main part of the organization is the chorus, and proceeds not to admit those who really cannot sing, and then to eliminate those who have ceased to be able to sing, then we shall have an Oratorio Society in New York which will be a credit to its culture and to the innumerable number of fine voices which it possesses to-day, and which, for all the various reasons that it is not necessary for me now to state, have as much chance of getting into the Oratorio Society as they have of getting into that Elysium which some call Heaven.

* * *

Titus Munson Coan, late of the United States Navy, sends a very interesting letter to the editor of the *Sun*, with regard to the old tune "Marching Through Georgia," which, you know, it was customary to play whenever the late General Sherman appeared anywhere, and of which it was said he finally got so sick that he felt like getting drunk whenever it was started to be played in his honor.

Mr. Coan tells a story of how he met the General in New York about 1886, two years after his retirement, and how the General told him that when in bed one night at a small inn in Ireland, a band came along playing "Marching Through Georgia." He jumped out of bed, but by the time he had put on his pants and was ready to bow to the band, which he at the time thought had started the tune up in his honor, the band had gone by.

Next day, when he said to the innkeeper, "I heard a band go by about 10 o'clock last night. Could you tell me what tune they were playing?" Said the innkeeper, "I do not know the name of it, sor, but it was one of our popular Irish airs."

You know, there is one thing about the Irish, and that is that they have developed the sublime habit of claiming every pleasant thing that was ever done, or every blessed notable born under the sun as their own!

Appropos to Mr. Coan's interesting story, let me add that many years ago I happened to be in Portland, Me., during the time of a Fourth of July patriotic celebration by the Loyal Legion. General Sherman had come on from Boston to review the veterans. When he came into the rooms where we were awaiting him, the Mayor of Portland met him with

the regulation frock coat and silk hat, and said:

"Oh, Mr. General Sherman, is there anything, Mr. General Sherman, I can do for you?"

And Mr. General Sherman replied, as he wiped the perspiration from his brow, "It's d—d hot. It's hellishly hot! Give me a drink of straight rye."

The Mayor of Portland fled, but we pointed to two bottles in the washstand, which we had provided in anticipation of the General's thirst. At the moment a band outside struck up "Marching Through Georgia" in the General's honor. Sherman threw up his hands and said, "My God, if that continues I shall want, not two, but three bottles," which, considering the heat and the occasion, was a small amount of liquid refreshment for so distinguished a warrior, says Your MEPHISTO.

Tells Mephisto That Bad Conditions Exist in New York Orchestras

To "Mephisto":

Dear Diabolical Majesty: You made some illuminating remarks about orchestra leaders in general and some in particular in a recent issue of *MUSICAL AMERICA*.

You do more in your "Musings" concerning reforms in all branches of our musical life in these United States than anyone else.

You will find questionable conditions not only in high and mighty places like the Metropolitan, but in many theaters, hotels and film house orchestras. Let me give you two instances from the film houses here.

In one there is a leader who is an excellent musician—who treats his men well; in fact, I heard that during a hot afternoon he let his men rest during part of the picture.

A leader in another theater does not know anything about music or time—the orchestra playing one kind of time and he beating something else.

It looks very funny.

But neither men nor soloists object, as he is a Czar in his domain and they would lose their positions if they kicked.

This country is overrun with musicians from all parts of the world; consequently the leaders have much material to choose from and can engage or let go anyone they take a fancy to or dislike.

You, who have the privilege of going through locked doors and gazing into dark places, could do an untold lot of good by using those prerogatives to shed a little light on these conditions in your "Musings."

Mephisto, who always works toward the light: This is not an article, only a little chat in the cool of the evening when you are "resting."

I am neither an orchestra player, nor have I anything to do with orchestras, but I am in a position to see and know about many things in the musical world.

Yours truly,
ONE OF YOUR LESSER SERVANTS.
New York City, July 18, 1917.

RED CROSS CONCERT IN ITHACA

Fine Artists Give Splendid Program to Help Cause

ITHACA, N. Y., July 26.—Last evening in Conservatory Hall was given the first concert in Ithaca for the benefit of the local chapter of the American Red Cross. The concert was first suggested by Gladys Egbert, daughter of the president of the conservatory, and to her entirely is due the credit for its success, although thanks and appreciation are expressed to those members of the faculty who assisted Miss Egbert.

Assisting on the program were W. Grant Egbert, violinist; Mr. and Mrs. Ralph C. Rodgers, vocalists; Leon Sampaix, the Belgian pianist, with Walter Flandorf and Miss Enola Foster, accompanists.

The program was as follows:

"America"; "Fantasie Russe." Napravnik, Miss Egbert, with Mr. Flandorf at second piano; "Angel Beloved," Gounod, Mr. and Mrs. Rodgers; "Swan," Saint-Saëns, and "Canzonetta," D'Ambrosio, Mr. Egbert; "Summer," Chaminade, Mrs. Rodgers; "Danse Nègre," Scott, and Two Chopin Preludes, Miss Egbert; "Songs My Mother Taught Me," "Many Dreams" and "Ah! Love But a Day," Mrs. Rodgers; César Franck's Sonata for violin and piano, played by Messrs. Egbert and Sampaix.

The audience was large and the returns for the Red Cross very satisfactory.

N. G. B.

Margaret Jarman, mezzo-soprano of Los Angeles, has been engaged by Henry W. Savage for an important rôle in "Pom-Pom." Miss Jarman has appeared in grand opera.

MUSICAL BUREAUS CLASH OVER HEIFETZ

Wolfsohn Bureau Submits Letter on Contract Written by Haensel & Jones

The controversy over the management of Jascha Heifetz, young Russian violinist, during his coming American tour, reached another point last week, when A. F. Adams, proprietor of the Wolfsohn Musical Bureau, turned over to *MUSICAL AMERICA* a letter written by Haensel & Jones to a local manager in a Middle Western city which indicates that at the time the letter was written, June 29, Haensel & Jones did not consider that they had any contract with Heifetz. Since that letter was written Haensel & Jones have taken the stand that they did have an understanding with Heifetz and have proceeded to book engagements for him. In a communication subsequent to the one of June 29 Haensel & Jones threaten to bring an injunction suit to prevent Heifetz from filling any engagements which may be booked by any other manager.

In this connection Mr. Adams said: "The Wolfsohn Musical Bureau has no fear whatever that any injunction suit will be brought by Haensel & Jones to prevent Heifetz from filling engagements booked by us. We made no announcement, neither did we book any engagements for Heifetz until we had an actual contract with him, and we have been booking him for several weeks."

"Not wishing to have the readers of *MUSICAL AMERICA* misinformed on this subject, we give you a copy of a letter written by Haensel & Jones under date of June 29, which is self-explanatory and which you are at liberty to publish if you desire."

The letter follows:

"About three years ago we began negotiations with the father of Jascha Heifetz, violinist, with the view of bringing the young prodigy to this country. Matter dragged along, but finally last summer we received a letter from the father, accepting our terms and requesting that a formal contract be sent. Because of the war, communication had been very difficult and, as we did not hear from Petrograd, another copy of the contract was sent after some months."

"Soon thereafter we received a cablegram from Mr. Heifetz to the effect that he would arrive in New York Nov. 1, but that two changes would have to be made in the contract. To these changes we agreed by cablegram and thereupon announced the coming of Mr. Heifetz, and began to sign contracts for his appearance. Repeated letters and many cablegrams from us followed and were without reply until this week, when we received the following cablegram:

43 NY XCJ 24
PETROGRAD JUN 23rd 1917.
HAENSEL & JONES
SORRY WE GOT TOO LATE SECOND CONTRACT WE CLOSED CONTRACT FOR AMERICAN TOUR UNDER OTHER MANAGEMENT ON BETTER TERMS.
HEIFETZ 652A.M.

"We have acted in entire good faith in this matter, both with Mr. Heifetz and with our clients, but it is quite evident that Mr. Heifetz has not."

United Swedish Singers Hold Festival in Tacoma

Marie Sundelius, Soprano, the Principal Soloist, Charms Convention Audience—Pacific Coast Male Choruses Achieve Good Results—Seattle Has Its Own One-Day Festival

TACOMA, WASH., July 19.—With Marie Sundelius of the Metropolitan Grand Opera Company as soloist, 300 singers of the United Swedish Singers of the Pacific Coast held their biennial Song Festival in Tacoma's great Stadium on the evening of July 12. Members of the chorus meeting in Tacoma from July 11 to 14 for their convention represented the Swedish Singing Society of Los Angeles, San Francisco and Oakland, Cal.; Portland and Marshfield, Ore.; Butte, Mont.; Tacoma, Seattle, Bellingham, Everett, Spokane and Hoquiam, Wash.

The Song Festival was in the hands of the Swedish-American League, with the co-operation of the Civic Bureau of Tacoma's Commercial Club and the culminating Stadium concert was under the direction of Axel Philstrom, celebrated Swedish conductor of San Francisco. It proved a "red-letter" event in the Stadium chronicles of notable song-fests. The scene was like fairyland—the dark waters of the bay and shadowy hills for a background, with the far starlit canopy above the horseshoe, where 15,000 music-lovers awaited the program's opening.

When the soloist of the evening, Marie Sundelius, arrived and was driven into the arena the great audience on the tiers above arose, giving greeting to the singer with a tremendous burst of applause.

The various choruses from Portland, Seattle, Everett, Spokane and Tacoma sang individually, Tacoma being represented by the Thule Male Chorus, under the direction of H. P. Sather, and there were big numbers also by the massed choruses supported by the orchestra of Tacoma's leading musicians.

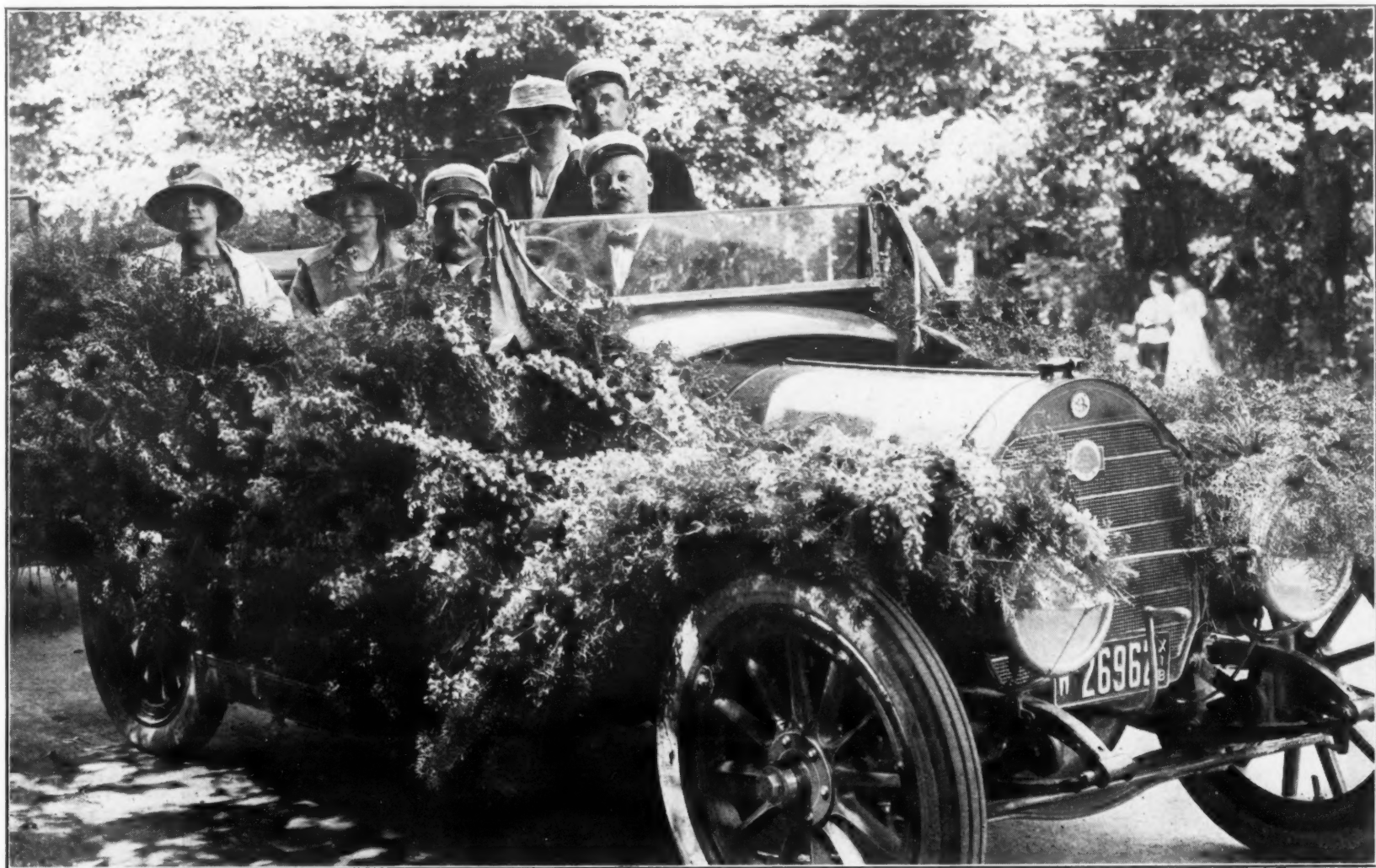
Introducing the Scandinavian music to the audience, the orchestra and chorus gave Grieg's "Sangarlosen" ("Singers' Greetings"), a composition which stood sponsor for the numbers following. In the "Hor oss Svea" and in the "Stridsbou" ("Battle Prayer") there was the opening characteristic melody reaching the ear *pianissimo* across the spaces and swelling through its ever-rising weird pathos to tremendous volume. The "Stridsbou," introducing the Swedish National Anthem, was sung with bared heads by the united choruses.

The brilliant "Birdsong" from "Pagliacci" brought to the audience Marie Sundelius's wonderful artistry and the witching aria, rendered in her native tongue contrasted strikingly with the sturdy resonance of the folk-songs that had preceded it. Mme. Sundelius captivated her audience, each tone reaching the farthest spaces of the vast amphitheater and thrilling every heart. She was recalled again and again after each group. Her closing selection, "My Old Kentucky Home," changed the scene from the Northland to America, the massed chorus carrying a soft harmony, while the pure, beautiful notes of the soloist rang out distinct above the men's voices in the well-known words of the song with an effect never to be forgotten.

Mrs. T. V. Tyler accompanied ably at the piano with the orchestra.

In a brilliant climax of the traditional songs John W. Jones, Tacoma baritone, scored a triumph as soloist in Grieg's inspiring "Landsighting." The program closed with the "Star-Spangled Banner," sung by the full chorus, while the audience arose and joined in the American anthem.

At the election closing the session of the United Swedish Singers of the Pacific Coast, July 14, Benjamin Ostling of Marshfield, Ore., was chosen president for the ensuing year. J. Hilstrom of Coos Bay, Ore., was elected secretary and A. Johnson of Coos Bay, treasurer. The vice-presidents for the next year are A. Broddil of Portland, S. Swenson of San Francisco and G. Larson of Tacoma.



Mme. Marie Sundelius and Party in Woodland Park, Seattle. The Auto Was Decorated in Blue and Yellow Flowers, the Colors of Sweden. Back Seat, Left, Mme. Sundelius; Center, Mrs. Israel Nelson; Right, Mrs. Otto Roseleaf. At Wheel, Otto Roseleaf, Member of Seattle Park Board. Next to Him Is Seated Axel Philstrom of San Francisco, Director-in-Chief of Pacific Coast Swedish Singers

Axel Philstrom of San Francisco was re-elected director. Coos Bay was selected as the meeting place for the next convention.

The meeting concluded Saturday night with a banquet at the Tacoma Hotel. More than 250 persons attended and a musical program featured several solos by Mme. Marie Sundelius. Selections were also given by the Johnson Sisters' Quartet of Marshfield, Ore.

Rev. Ernest G. Bloomquist of Tacoma presided as chairman. Addresses were made by Mayor A. V. Fawcett, George W. Rounds and officers of the society.

The Swedish Singers of the Pacific Coast have been organized since 1905, when they first came together at the Lewis and Clark Fair. Since then they have appeared at the Alaska-Yukon Exposition in Seattle, Wash., also later in Portland, Ore., and in 1915 at the Panama Exposition in San Francisco.

AIREE W. RAY.

Swedish Singers in Seattle

SEATTLE, WASH., July 18.—The United Swedish Singers of the Pacific Coast held a one-day festival in Seattle, July 13. The convention of this organization was in session in Tacoma the 12th and 14th and, it being only forty miles from Seattle to Tacoma, the intervening day was spent here. There was an automobile tour of the boulevards with luncheon at Woodland Park; later a supper at the Swedish Club, where over 300 were served, and singing and speeches were heard. In the evening there was the concert in the Arena, with Marie Sundelius, soprano of the Metropolitan Opera Company, as soloist. Others assisting were Claude Madden, violinist; Hattie Edenhelm, pianist and Mrs. Tyler of Tacoma, accompanist.

Mme. Sundelius won the hearts of her hearers with her first aria, "Birdsong" from "Pagliacci." Her numbers were varied, including "Zuni Indian's Wooing," Troyer; "The Lark Now Leaves His Watery Nest," Parker; "My Old Kentucky Home," Foster, and many Swedish folk-songs. Numerous encores were given, and no singer during the past season has been received with greater enthusiasm.

Mr. Madden played some unusual numbers in his characteristic style, full of feeling and subtle artistry. Miss Edenhelm gave MacDowell's "Etude de Concert" a musicianly reading. The chorus of the United Swedish Singers of the Pacific Coast, 250 in number, with Axel Philstrom, director-in-chief, conducting, sang spiritedly, one of the best numbers being "Olav Trygvason." The Swedish Male Chorus, Spokane, N. A. Krantz, director; Columbia Male Chorus,

Portland, Charles Swenson, director, and Svea Male Chorus, Seattle, H. P. Sather, director, were heard in separate work.

West Seattle has just closed a week of Chautauqua, managed by the Ellison-White System; the Smith-Spring-Holmes

Orchestral Quartet gave two concerts and at the closing concert James Goddard, bass-baritone of the Chicago Grand Opera Company, was the soloist; assisting artists were Ruth Ray, violinist, and Robert Yale Smith, pianist. A. M. G.

Viewing Musical Advertising From an Artistic Standpoint

"MUSICIANS will pay the closest attention to a tiny dot which changes the value of a thirty-second note, but they do not like to trouble themselves with details that are of vital importance," remarks Harold Flammer in an excellent article, "Advertising as a Fine Art," in a recent issue of the *Musical Quarterly*. We append a few excerpts which embody hints of much practical value.

"It is this characteristic which causes artists to leave their advertising plans to managers or press agents. Every musician, however, should watch the effect of his own advertisements and try to remedy many small defects which often contribute to the unfortunate necessity of appearing before a scant audience consisting mostly of critics and 'paper.' It naturally stands to reason that advertising alone will not make a successful artist, but all things being equal, efficient publicity will be found a valuable asset.

"Nearly every artist uses programs, posters and a certain amount of advertising space in some of the musical papers. A glance at a few of these advertisements shows that every artist realizes how important it is for his announcement to attract attention. To attain this end photographs, silhouettes, original sketches, facsimiles of busts, bold types and rules are frequently employed. But has the copy-writer, or one who has arranged the material for insertion, considered the most important features to be displayed, proper balance, margins, types, borders, colors, etc.? These are important details often neglected. They may be easily remedied, however, by exercising a little care."

Mr. Flammer then illustrates some fundamental theories of artistic advertising by drawing up a model piece of "copy." Regarding photographs, etc., he says, in part: "When using an illustration or photograph it is essential to note what course the eye takes on first looking at it. If there is any action in the picture the eye will follow it. Look at any portrait or photograph, and, if it is a

profile, note which way it faces. It will be observed that our gaze follows the same direction as the eye in the picture. It is, therefore, important in using a profile to have it face any type matter rather than have it back up against the 'write-up,' for in the latter case the reader's eye will be carried out of the advertisement to some other display feature in another part of the page."

And later on: "To insure the reading of an advertisement after it has been seen one must lay out the material for insertion in an orderly, logical manner, using facts, not generalities, and employing only sincere, forcible arguments. It should never be taken for granted that the reader is already acquainted with what one is about to advertise. There are many readers of musical papers who do not know from a mere name whether the person advertised is a tenor, violinist, conductor, composer, or teacher. An advertisement, therefore, that omits certain details which it assumes the reader knows loses its value to all those not educated up to these facts. Everything must be made clear, but without a single unnecessary word."

Rothier to Create Patriotic Song, "Our Flag in France"

Léon Rothier, the well-known French basso of the Metropolitan Opera Company, will give the first concert presentation of a new patriotic song, "Our Flag in France," which makes its appearance at a timely moment. The words and music are by Emilie Frances Bauer, who will devote the royalties unreservedly to the American Ambulance Hospital in Paris. M. Rothier will contribute three numbers Monday evening at the Manhattan Opera House at the concert given for the benefit of "La Mutualité Maternelle" of Paris and the Order of the Golden Cross, a new branch for the relief of disabled aviators. In the first part of the program M. Rothier will sing the "Evocation" from "Robert le Diable" and "Our Flag in France" and in the second "La Marseillaise," in which he had a sensational success at a recent Civic Orchestral concert.

KITTY CHEATHAM

Her **pioneer** spirit—in its different lines of expression—has made her a **commanding figure**. As a **great interpretative singer**, as speaker, as a maker of programs of unparalleled artistic beauty, as a writer of verse and prose, as collector, translator, adapter and as a **leader of community singing**, Kitty Cheatham exemplifies achievement.

Kitty Cheatham is a **pioneer** in the recognition of the value of **genuine old negro songs**, and was the first artist to make them known, not only throughout America but in the principal European capitals.

Kitty Cheatham is a **discoverer** of the value of **children's songs**—of musical and literary merit—on recital programs. She has not only brought out the songs of **more than one hundred American composers**, but has revealed and emphasized the eternal spirit of childhood in the **classical composers**, by making known their compositions for or about children, or those written during their own childhood.

Kitty Cheatham is a **pioneer** in the arrangement of **original orchestral programs**. Her own adaptation of the original Hoffman fairy tales, from which Tschaiikowsky wrote his "Nutcracker Suite," has been given, by her, with all the best known symphony orchestras throughout the country.

Kitty Cheatham is a **pioneer** in making **community singing** an important feature of individual programs. She is now personally **leading** large gatherings in singing.



Photo. by Ira L. Hill

Her recent greeting of the Russian Ambassador, and the other members of the Russian High Commission, in Carnegie Hall, by leading 5,000 voices in the singing of the new national anthem "Our America" (Augusta E. Stetson), illustrated her peculiar equipment for this work.

Kitty Cheatham is a **unique pioneer** in the collection and arrangement of songs. Her song-books are: "**Kitty Cheatham—Her Book**" and "**A Nursery Garland, Woven by Kitty Cheatham, and Pictured by Graham Robertson.**" (Published by G. Schirmer.)

Kitty Cheatham's **Victor Records** of the **unaccompanied** and **undeveloped** old negro songs, emphasize her **pioneer** work in preserving, for ethnological purposes, these beautiful folk songs as they were sung in their native simplicity. Her double-faced record of "The Little Gray Lamb," **recited** and recorded with remarkable accuracy—in conjunction with the singing of the tender National Hymn for children, "Love's Lullaby" (Stetson) is the only record of this character ever issued by the Victor Company.

Kitty Cheatham Makes Records Exclusively for the Victor

NOW BOOKING SEASON 1917—1918

Address: Harriet Johnson, 274 Madison Ave., New York City.

Tel. 5132 Murray Hill

WAR DIET HAS NO TERRORS FOR BALLET STARS

Ballerinas Are Quite Used to Frugal Living, Says Albertina Rasch—Art Exacts Asceticism, She Explains, Exploding Myth of Midnight Suppers with Millionaires Who Quaff Wine from Slippers—Tells of Her Ballet Classique

"If all musicians lived and ate like real Metropolitan ballerinas, the labors of the various boards of food control would be so lessened that the excellent gentlemen sitting at or on these Boards could take an uninterrupted vacation 'for the duration of the war.'" At least, that is the opinion of one famous little lady, who has seen honorable service at the Metropolitan, Manhattan and Lexington opera houses, and her remarks are well illustrated by the author-dancer. The overeating and heavy drinking laid by the thoughtless to the credit of soprano, contralto, tenor and particularly the Signori Bassi whose art is illumined and enhanced by the ballet is a form of indoor sport with which the little dancers are totally unfamiliar.

"If dancers are serious in their work, striving to preserve always the artistic side and so progress to the real heights of this mode of expression, then they must live well below the 'war-standard' now being imposed by the warring governments upon their people. So we are quite accustomed to 'war rations' in the most luxurious times of peace."

In the foregoing remarks, confided to the interviewer, Albertina Rasch, the prima ballerina of the Metropolitan, Manhattan and Lexington opera houses, lies the proof that another cherished fable has been exploded. Miss Rasch was amused at the interviewer's regret that one of his pet dreams had suffered a sad awakening. Deep in his heart, the interviewer had always believed that after each opera performance young millionaires in high powered cars dashed 'round to the stage door and carried the dancers off to suppers, in which caviare, truffles, lobsters (the edible kind, please!), rare birds, roasts, pastries and cheeses vied with the costliest wines, liqueurs and the foamiest champagnes, the last named being invariably served in the dancer's slipper, while the lady herself hopped around the tables on her one slippered foot. So cometh a beautiful, time honored tradition to its ghastly end!

The modern dancer who expects to succeed in dancing as a serious art gets but one meal a day, and not much of a meal at that, according to Miss Albertina Rasch. Late suppers and suppers of any kind are strictly forbidden if the girls are to remain in trim for their hard work. A simplicity that is truly monastic dignifies their daily routine.

A Glass of Milk—and Bed!

"My girls work sometimes before breakfast, which is a very simple meal at ten or eleven o'clock, hardly more than the coffee and milk with rolls of European usage. Their principal meal is taken very early in the evening, and it is far from being a banquet. After the evening's work they are generally glad to have some milk or other non-stimulant, and go to bed, for dancing is very strenuous in spite of the lightsome ease with which the numbers are presented to the public.

"But those old pictures of flushed millionaire youths drinking wine out of slippers—may the millionaire who invented the sanitary drinking cup turn in his grave!" said Miss Rasch in pious playfulness. "Well, they are very French, and I am afraid they are very old. I fear, too, that some of the youths who would attempt this form of lunacy with a modern dancer would be very old, possibly in their second childhood. I have some lovely girls in my company, and to my knowledge not one of them has ever offered her slipper in competition with the paper cup manufacturers' wares."

The interviewer stood steadfastly by the fact that he had seen "this sort of thing being done" in the movies, to which the graceful Albertina Rasch replied, quite naively: "Oh, yes. They do all sorts of awful things . . . in the movies."



Albertina Rasch, Ballerina, with Her Partner, Constantin Kobelev of the Imperial Russian Ballet, in a Scene from Their "Ballet Classique"

Albertina Rasch believes the rigid dieting of the ballet school and the much more limited fare of the honest-to-goodness working dancer is a good thing, physically, mentally, morally and spiritually. She prescribes dancing as the dry land equivalent of swimming as the ideal exercise for the preservation of a perfect bodily poise, quite apart from its side of artistic expression and its delightful entertainment features.

Torn Away from Their Sweets

"Many American girls would benefit in many ways by a course in the dancing which I have chosen as my life work—the famous 'ballet classique,' which has remained unaltered throughout all the volcanic changes in other art expressions. I have trained many Americans and I would like to say, quite in their behalf, that I have been delighted with the results achieved by my young Americans. I have torn them away from their pet sodas, ices, pastries, unlimited candies and syrups, and I have shown them 'our way' of living, and invariably they have been content to follow the simpler path of health and beauty.

"And I would like to say that the 'ballet classique' offers a distinct field to those aspirants for operatic stage honors who find the 'path to the stars' too hard for their little and unaccustomed feet. Rather than wait many years for fame as a singer, if many of these young girls would try the equally lovely form of classic dancing, they might accomplish more than ever they dreamed in the expression artistic. I would modify the phrase 'everybody can sing' to 'everybody can dance.' It is equally true in both cases, that is, nearly everybody can sing or dance rather well, if they only knew how to start. I once heard an Englishman quote: 'Much may be done with a Scot if you catch him young enough!' This is my idea of classic dancers.

Frowns on Nude Art

"Will you please make it clear that my understanding of classic dancing is not the grotesque, nude and idiotic series of leaping and gallopings performed by well meaning young ladies in the name of pure art dancing. To me their work is neither pure, nor art, nor even dancing. As with swimming, I think a certain amount of covering is an excellent thing, and I have no hesitation in saying that it is quite artistic. Pavlova and Genee were not dependent upon nudity for their success, and the continued success that we have achieved in Washington,

in Philadelphia with our 'ballet classique' is largely due to the fact that my company is properly clothed and our public is more entertained than horrified. Sensationalism can always be bought—at a price, and after all, nudity is only worth a certain amount of a certain kind of money in the box office. We do not seek either, and I am quite sincere in my belief that the American public is getting tired of paying a heavy price for bare arms and bare legs, even in the theaters dedicated exclusively to this form of 'Art!' The women who participate in these performances are often low

type physically, as well as mentally and morally, and dancing as an art must suffer from their contortions and unashamed exposure.

"We seek to give in our 'ballet classique' excerpts from the grand operas just as soloists sing arias from the master works. It is the same idea: the little picture lifted bodily from the larger canvas. A huge opera cannot be readily transported, nor can a huge ballet. The singer can only take arias 'across the country,' and I claim that our fragmentary ballets are complete gems in themselves."

W. P. M.

ARTISTS SANS LOCKS

Hair Cutting Craze Again Attacks Musical Colony at Seal Harbor

Ossip Gabrilowitsch's clearly defined aversion to having his photograph taken—one which his manager, Loudon Charlton, has had frequent occasion to discover—was expressed again in a letter which the pianist sent Mr. Charlton last week in response to an urgent request for "new pictures." Mr. Gabrilowitsch answered: "You simply can't have them," and, with a chuckle which can readily be imagined, he went on to explain the reason: "At present my hair is so short that I do not look at all like the Gabrilowitsch of the New York concert season. So I'm afraid the matter will have to rest until the fall."

Gabrilowitsch is not the only member of the Seal Harbor music colony who has parted with the locks supposed to be an integral part of a real musician. Harold Bauer has followed suit, and so have half a dozen other celebrities.

Lynchburg (Va.) Pianist Wins Recital Success in Her Native City

LYNCHBURG, VA., July 25.—Presenting a well balanced program in which she revealed broad musicianship and splendid technical resource, Marie Frances Maloney, a talented local pianist, delighted a responsive audience last Sunday afternoon at the Oakwood Coun-

try Club. The recital marked the pianist's first appearance since her return from the Cincinnati Conservatory of Music, where she has been spending several months perfecting her musical equipment. Her success was a complete one.

J. T. B.

Klibansky Artist-Pupils Open Summer Series at Stamford Yacht Club

The Stamford (Conn.) Yacht Club has arranged with Sergei Klibansky, the New York vocal teacher, for concerts during the summer. The first of this series took place on July 17, when the following artist-pupils of Mr. Klibansky gave the program: Betsy Lane Shepherd, soprano; Gilbert Wilson, basso, and Felice de Gregorio, baritone.

KAUFMANN

Vocal Studios (The Lehmann Method)
Minna Kaufmann, Soprano
Address: Carnegie Hall (will resume teaching Oct. 1). Personal Rep.,
Emma L. Trapper, 105 W. 40th St., N. Y.



HOWARD WELLS

PIANIST and TEACHER

Six years an Assistant of Leschetizky

Author of "Ears, Brain and Fingers"

525 Fine Arts Building

SUMMER

SESSION

JUNE 25

Chicago TO AUG. 4

SYMPHONY SEASON FOR SAN FRANCISCO OPENS ON OCT. 12

Twenty-two Concerts Under Alfred Hertz's Leadership Announced by Musical Association's President—Good Music Being Given by Italian Opera Company in "Barbary Coast" District—Myrtle Donnelly Achieves Triumph in Appearance with Philharmonic—Two Weeks' Season of Grand Opera Being Planned by L. E. Behymer and Sparks Berry

Bureau of Musical America,
1101 Pine Street,
San Francisco, July 25, 1917.

PRESIDENT WILLIAM SPOULE of the Musical Association of San Francisco to-day formally announces the symphony season of 1917-18. This year's series will open on Oct. 12 and will again have the distinguished conductor, Alfred Hertz, as leader. As announced by Mr. Sproule, the series for the coming year will include twenty Sunday and ten popular concerts. Mr. Hertz's program plans will be announced later.

Italian opera, carried on without any appeal to others than residents of the Italian part of the city, is beginning to attract rather general attention on account of the good quality of the music. No information has been circulated in the English language; yet the mo'etst circulars that tell of the "Compagnia Citta' Firenze (diretta da Alfredo Aratoli)" are being sought out by people who have to rely on their musical knowledge for translation purposes, and Liberty Theater, in the "Barbary Coast" district, attracts the biggest audiences it can hold. Performances are given only on Sunday, Tuesday and Friday nights, with the "prezzi" at fifteen and twenty-five cents.

Augusto Serantoni, a young Italian pianist and composer, is the chief promoter of the enterprise and the conductor. "Aida" was sung last Tuesday evening, the cast including Luigi Poggi, tenor; Paolo Galazzi, baritone; Giuseppe Rondero, soprano; Signora Lancel, mezzo-soprano; Evaristo Alibertini and Virgilio Cappellini, basses. Though with no elaborate production, the opera was well worth hearing. Announced as a specially important event for Friday evening is the "Grande debutto del tenore Messicano, Ismael Magana, nell' opera 'Il Trovatore.'" "Rigoletto" is the opera for Sunday. The company seems likely to become a permanent institution.

Myrtle Donnelly with Philharmonic

Myrtle Claire Donnelly, the young San Francisco soprano, achieved a

triumph in her solo work with the Philharmonic Orchestra in the recent concert at the Cort Theater. A fine showing of her voice was made in two arias from "The Marriage of Figaro." She also sang Rhighini's "Amor che Cieco Sei," Handel's "O, Sleep, Why Dost Thou Leave Me?" and Dalcroze's "L'Oiseau Bleu," with piano accompaniments beautifully played by Mrs. John B. Casserly. The latter is the financial backer of the orchestra, a talented and highly educated musician.

Nikolai Sokoloff, conductor of the Philharmonic, gave an excellent interpretation of Tchaikowsky's Fifth Symphony in E Minor, and among the other numbers was Beethoven's "Egmont" Overture.

Eula Howard Nunan, California's "petite princess of the piano," appeared

as soloist in the concerts given by Mme. Schumann-Heink in San Diego and Los Angeles last week.

Jean Criticos, teacher and old-time singer, is spending the summer in San Francisco. His daughter, Renée Criticos, has been the guest of Mrs. Francis Carolan during the past five or six months and recently she gave a song recital which was made a society event of importance.

On Saturday evening of this week, Mendelssohn's "Natalie" is to be presented at the Hearst Greek Theater, Berkeley, under the direction of Paul Steindorff, the University choragus. Two hundred members of the Berkeley Oratorio Society are in the chorus. Mrs. A. W. Scott, Jr., will interpret the spoken lines. The soloists are Mrs. Orrin Kip McMurray, Mrs. George Carter, Irene Le

Moir Schult and Estelle Huston.

Will L. Greenbaum's concert list for the coming season will include Jan Ignace Paderewski, Alma Gluck, Mischa Elman, Leopold Godowsky, Eugen Ysaye, Julia Culp, the Cherniavsky Trio, Maud Powell, Reinald Werrenrath, Emilio De Gogorza, the Minneapolis Symphony Orchestra, Yvette Guilbert, Efrem Zimbalist and Frieda Hempel.

Grand opera is booked for the Cort Theater for the first two weeks in November, L. E. Behymer and Sparks Berry organizing the company, La Scala, which is to produce it. Chevalier Guerrieri, last year with the Rabinoff organization, is the principal conductor. Among the singers engaged is Mlle. Navarette, a coloratura soprano of distinction in South America.

THOMAS NUNAN.

SOUSA'S MUSIC DELIGHTS WOUNDED SOLDIERS AT MONTREAL

Band Plays to Audience of Men in Khaki at Grey Nuns' Home

MONTREAL, CAN., July 29.—It is doubtful if John Philip Sousa ever played to a more inspiring audience than that which gathered to hear him at the Grey Nuns' Convalescent Home on Monday morning, July 23. Soldiers in khaki and soldiers in blue hospital suits filled every window, the fire escapes swarmed with them. "Tommies" had come from all over the city, from the various hospitals and convalescent homes. Some were brought in ambulances and others came in private automobiles—but they all contrived, somehow, to be on hand.

Three hearty cheers greeted the "March King" when he made his appearance with Major Hall. Then band played "God Save the King" for its opening number, everyone in the audience standing, except the men who were too sick to rise. Then followed the stirring music of the "Marseillaise." The Belgian national air came next, after that "Oh Canada" and then the "Star-Spangled Banner" of Sousa's native land.

Miller's Songs and Dances of Old England and the sweet strains of "Home, Sweet Home" were much applauded. Everyone, especially the Irish element, went wild over Herbert Clark's cornet solo, "Killarney." The soldiers called for an encore after each piece, and disregarding the heat, the good natured musicians played up each time.

The beautiful old airs of Bonnie Scotland portrayed in "Scotland in Song and Story" (Godfrey) many a wounded "kiltie" was in the audience, the men of the Thirteenth Battalion being conspicuous.

Virginia Root gave the men a real treat by her singing of "Rose of My Heart"; of course, she had to sing again, her encore being Sousa's "Goose Girl,"

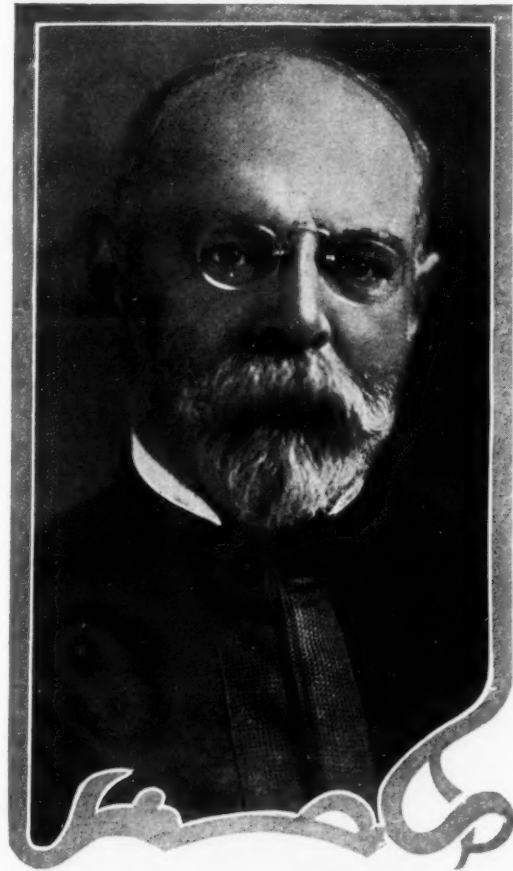


Photo by Hartsook

John Philip Sousa, Whose Forces Appeared Recently in Concert for Canadian Convalescents

a delightful, playful air, which cheered the spirits of the most tired soldiers.

"Tipperary" was played with amusing variations such as squeaks from the trombone, making Tipperary seem a very long way off. No Sousa concert is complete without "The Stars and Stripes Forever" and the spirited march was much enjoyed.

Percy Hemus sang "I Hear You Calling Me," a familiar song to the soldiers, who clapped vigorously. Mr. Hemus's encores were equally well received.

High Lights of the Summer Music Course at Cornell

ITHACA, N. Y., July 28.—The Summer School of Music at Cornell is in full swing with a registration equal to that of last year, despite the vicissitude of war—perhaps fewer men, in the music department, but the campus has its reminders of the conflict in its large aviation school, sporting togs and khaki, music and motor throb and singing of waterfall and cataract in the wonderful gorges that are gashed into its green.

Musicians, gray and spectacled, who have "arrived"—young men and women, boys and floppers, make up the three hundred and more persons of the department. The passerby catches fragments

of conversation—Greek to him unless belonging to the cult—"Isn't Kroeger wonderful?" "O, that dreadful dictation work," "Harmony gets me," "Orchestration, what's the use," etc.

The public recitals are largely attended. The recital by Helen Allan Hunt, Ernest Kroeger and Arthur Edward Johnstone, all heads of departments, deserves individual mention. The two weekly organ recitals by Professor Quarles of the University faculty are marvels of technique and interpretation, closing with a light number, as in the 576th one given by the talented organist, when Gordon Balch Nevin's suite, "Sketches of the City," seven in number and somewhat reminiscent, displayed the descriptive style in minute details.

Ernest Kroeger has given a Beethoven program, one of Chopin numbers—in lecture recital form designed especially for students.

Another, "A Musical Day in Nature," attracted a very large audience, beginning with Godard's "At Morn" and the Schubert-Liszt "Hark! Hark! the Lark," resting at high noon at Schumann's "Wayside Inn" and closing with Debussy's "Reflections" and Liszt's "Evening Harmonies." Between were numbers by Raff, Jensen, Sinding, Grieg, MacDowell and others appropriately chosen and strung together for a perfect day.

Dr. Hollis Dann, the animating spirit of the school, is entirely absorbed in the activities, which spells success for the institution.

When there is nothing else doing musically the chimes in the Bell Tower are chiming out patriotic messages and religious hymns—interspersed with Dvorak's "Humoresque" and "Largo," Nevin's "Narcissus" and the dear old songs of long ago. There is always "Music in the Air."

Among the instructors besides those already mentioned are Vida Low of Boston, Hamlin Cogswell of Washington, D. C.; Bernice White of Hunter College, Burton Scales of Girard College, Pa.; William Hoerrner, Colgate University; Leila Bartholemew, William Ballard, Alice Sheffer and David Mattern, Ithaca; Edith Stone Jackson, Michigan; Jane Wisenall, Cincinnati. Pennsylvania leads with a hundred in its train, all crazy to get MUSICAL AMERICA the moment it is placed on the table and quoting from it continually. There are students from every section of the United States.

David Hochstein appeared in violin recital this week and Mme. Leginska is the attraction for Aug. 3.

E. D. T. C.

A. Buzzi-Peccia, the composer and vocal teacher, is spending the summer at Long Branch, N. J. The artist colony at this resort includes many operatic personages, among them Messrs. Campanini, De Luca and Stracciari.

A RECORD THAT WILL MAKE TALKING-MACHINE HISTORY

"FLAG of my HEART"

(By Gustave Ferrari)
Sung by

WERRENATH

This stirring song, which the Victor Talking Machine Co. has placed on the market, will be featured in all of Mr. Werrenrath's programs next season.

Mgt. Wolfsohn
Bureau
(Chickering Piano
Used)



NEAL-SIMMONS

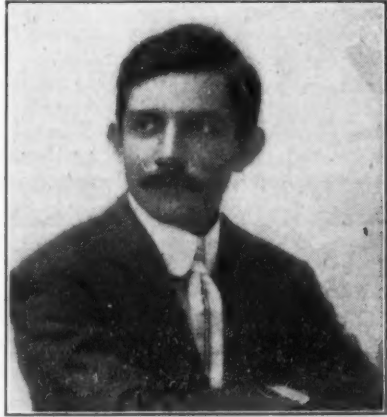
American Soprano
Personal Representative
M. L. STORRS
839 N. Dearborn Street
Chicago, Ill.

Wallingford Riegger Conductor

Blüthner Orchestra Symphony Concerts, Blüthner Hall, Berlin,
Season 1916-17

In America, Season 1917-18

Present Address, Care of Musical America, New York



ECHOES OF MUSIC ABROAD

New Work by Composer of "Aphrodite" to Be Produced at Paris Opéra Comique Next Season—Clément Shares Honors of Madrid Engagement with New Campanini Star—London Music School Points Proudly to Noteworthy Record of Its Students as Soldiers—New Successes in Old Opera for Alessandro Bonci—Carpenter Sonata Has Its First London Performance—Former Chicago Opera Contralto Now an Italian "Queen of the Cinematograph"—London Writer Lectures Concert Artists on Their Stage Deportment

A PREMIERE likely to create an unusual degree of interest in Paris next winter will be that of Camille Erlanger's new opera, "Faublas." Since writing "Aphrodite"—which is to be a special vehicle for the beautiful Marthe Chenal in Chicago next season—the composer has not written anything that has achieved more than an ephemeral success. "Faublas" is to be produced at the Opéra Comique, where *Aphrodite* was "created" by Mary Garden in the first flush of her Paris popularity.

The American singing actress, by the way, is to make the first of her next season's appearances at the Opéra Comique in "Sapho" in November. After spending the summer in this country she will return for the winter to her first operatic home while Marthe Chenal and Genevieve Vix divide her rôles at the Auditorium in Chicago.

When Mlle. Vix filled a special engagement in Madrid last month her tenor partner was Edmond Clément, who in the course of a few evenings in the Spanish capital appeared in a wider range of rôles than ever fell to him when he was singing here. "Louise," "Carmen," "Mignon" and "Manon," as well as "Werther," with its peculiarly "Clémentine" title part, constituted the repertoire of these two French artists, who seem to have an especially strong hold upon the Spanish opera-going public.

ALESSANDRO BONCI was the star of greatest magnitude at a recent benefit concert planned on an elaborate scale for the dependents of Italian soldiers and staged at the Dal Verme in Milan. With Conchita Supervia singing "opposite" to him he appeared in the fourth act of "Favorita," in which popular success of other days he has made new personal successes during the past year in Italy. Negotiations are now under way to have him sing in this work in Bologna during the autumn season, and the Chiarella in Turin is also announcing him.

At the Dal Verme benefit performance Antonio Pini-Corsi found a new vehicle for his individual art in the revived "Signor Bruschino" of Rossini. This early "musical comedy" was written in 1813 and had not been heard in Milan since 1844.

ANOTHER young Italian composer has gained a measurable share of musical Italy's attention with the production of a new opera to add to the list of Italian novelties of the year. His name is Renzo Bianchi and his new work, which recently had its première at the Adriano in Rome, bears the title "Gismonda."

Notwithstanding the nature of the story upon which the libretto is based, Bianchi has made no concessions to classicism in his score, according to the

Corriere dei Teatri. The Romans applauded "Gismonda" mightily and registered it as a success. The name part was created by Ida Cajatti, as she was known to Metropolitan audiences the season before last, or Ida Quaiatti, as Italian readers know her. Edoardo Garbin, the tenor, and the hyphenated baritone Viglione-Borghese were also in the first cast.

HOW music students have been doing their bit is told in the record of the Guildhall School of Music in London. No fewer than 183 pupils of this institution sponsored by the Municipal Cor-

The recent financial report of the school showed a marked improvement in conditions over that of the previous year, despite inevitable decrease in the number of pupils.

FOLLOWING the example set by several of her more widely celebrated prima donna sisters, Tina di Angelo has betaken herself to the screen, and so popular have her first films become with the Italian "movie" audiences that she is now referred to in all seriousness in the musical newspapers of her country as the "Queen of the Cinematograph."

The picture play in which this young



Jan Kubelik's Children

The illustration shows the five children of Jan Kubelik at their country home in Bohemia. Very little has been heard in this country from the great violinist since the outbreak of the war. It is believed by his American friends that the Kubeliks are now in Buda-Pesth.

poration have joined the military forces, and of this number fifteen have made the great sacrifice. On the other hand, two have received the D. S. O. and four the Military Cross.

Another fact the Guildhall School points to with pride is that during the great air raid of June 13th the women students, instead of becoming panic-stricken, settled down to their work again immediately after the first surprise of the bombardment as if nothing had happened.

contralto of Director Campanini's first Chicago seasons has proved herself another Geraldine Farrar is called "The Good Highwayman." Next season the new "Queen of the Cinematograph" will return to the lyric stage to sing at the San Carlo in Naples again.

ENGLISH organists have organized to combat an injustice to which they have been exposed hitherto, and in so doing have taken a concerted step toward effecting a certain degree of security of tenure of their church positions.

At the instigation of the Royal College of Organists, a petition signed by the president, twelve vice-presidents and twenty-two members of the Council of the Royal College of Organists, twenty-nine cathedral organists, the president of the National Union of Organists' Associations, and representatives of sixteen other organists' associations has just been presented to the Archbishops of Canterbury and York. In it the petitioners emphasize the fact that the organist is liable to dismissal not merely for professional incompetence or personal unsuitability, but even without adequate reason, and that he has no right of appeal whatever.

An organist, when he loses his post, London *Musical News* observes, may suffer serious hardship through losing as well the professional connection he has built up in the neighborhood. He may obtain a new post—though this is not always easy in cases where the incumbent has been, and continues, malevolent—and if the fresh appointment be at a considerable distance from the old, it often means beginning afresh. These conditions are, of course, incidental to the character of the organist's work, which

therefore has to be considered on its merits, without being compared with that of other church officials.

All that the petitioners ask is that when an organist is confronted with dismissal for which there seems no adequate reason, he should have the right to place his case before the bishop of the diocese, or before some recognized body empowered by the archbishops to act in conjunction with the bishop. Quite a moderate demand, it would seem, but probably representing as much ground as can be expected to be gained at this time.

LONDON had the first performance in England of John Alden Carpenter's violin and piano sonata at an "American Evening" given by the Music Club at the Grafton Galleries two or three weeks ago. The American artists who contributed to the program were Felice Lyne, Robert Parker, the baritone, now a member of Sir Thomas Beecham's Opera Company, and Victor Benham, the pianist.

HOW artists comport themselves on the concert stage, or, rather, how they should comport themselves on the concert stage, affords the writer "Lancelot" in *The Referee* a convenient hook upon which to hang a timely little sermon. For assuredly the manner in which they should acknowledge applause is one of the last things upon which concert-givers bestow a thought—they leave it to the chance of the moment, with results that frequently are happy neither to themselves nor to their audience. At present it consists principally of movements "ranging from a nervous jerk of the head to gestures suggestive of nervous exhaustion," any grace of manner being quite exceptional.

Any implied self-depreciation at such a moment is only affectation, the London writer points out, and conveys that impression to an audience. "Properly considered and duly executed, a great deal can be expressed by a bow or a curtsy. Both should express honest gratification, self-respect and deference. These are the three elements of silent acknowledgment of appreciation, and when combined with graceful movement they will distinctly advance the artist in general favor. In particular, deference will deepen the esteem and incite the good will of an audience. For one thing, it will come as a refreshing novelty, for it is rarely indicated. This is not surprising, for it is not often met with off the platform, and it is difficult to carry into the concert-room what we do not practise in the street."

ONE opera singer who will be prevented by military duty from returning to this country next season is Emile Venturini, one of the singers bequeathed to the Chicago Opera Company when the Manhattan passed into a state of suspended animation as a home of lyric drama. On his return to Italy in the spring Venturini reported to the military authorities, and now he is in uniform.

NEW pianos are no longer to be had in Germany. Owing to the shortage of copper wire it has been forbidden to manufacture them.

J. L. H.

GIVE MR. RISSLAND'S MUSIC

Bangor Violinist Presents Her Teacher's Works—Civic Concerts Popular

BANGOR, ME., July 26.—Mary C. Weston, violinist, presented, on Monday evening, in Memorial Parlors, with her pupils, some of the compositions and transcriptions of her teacher, Karl Rissland of the Boston Symphony Orchestra. Mr. Rissland was educated at the Leipzig Conservatory. He later came to this country, where he studied under Franz Kneisel, being admitted at the age of twenty-one to the first violin section of the Boston Symphony Orchestra, where he still plays. Of his original compositions, the best numbers were, undoubtedly, the Romanza, Op. 14, played by Miss Weston; Legende, Op. 20, No. 2, played by Samuel Axelrod, and a group consisting of a Waltz, Op. 16, No. 1; Chant Romantique, Op. 16, No. 2, and Capriccio, Op. 96, played by Stanley Cayting. Good work was also done by Morris Alpert and Roland Littlefield. Others contributing to the program were Lottie Arey, Margaret Preble, Alfred Burr and Helena Murray. Isabel Weston accompanied.

The Bangor Band, under Adelbert W. Sprague, is, as usual, giving its annual series of municipal concerts in the city parks. In spite of the weather, the concerts are being very well attended. This would be an excellent chance to try out community singing.

J. L. B.

RICHARD EPSTEIN

STUDIO FOR THE HIGHER DEVELOPMENT OF PIANO PLAYING

On modern and scientific principles

Weight and Relaxation Taught

Faulty Methods Corrected

For Artist-Pupils-Teachers, and others

Teaching resumed Sept. 20th, 1917.



Address:
32 East 58th St.
New York

NEW BOOKS ABOUT MUSIC

IN the "Narrative History" with which "The Art of Music"* begins nothing will be found finer in point of balance, discrimination and sanity than the chapters on German music since Wagner contributed by Ernest Newman. Those who know the eminent English critic's views on this phase of modern creative progress need not be told how generally just and accurate is his estimate of Strauss, of Bruckner, of Reger. But they will welcome the opportunity of reading it anew. Undoubtedly there are judgments in which not every music-lover will entirely concur—the intensity of Mr. Newman's adoration of Hugo Wolf, for instance, causes him to sin in the omission of some of Wolf's feebler points. In his enthusiasm of that composer's exquisitely perfected technique of song writing and wide range of expression he overlooks the weakness of cogent and distinguished melodic inspiration as compared, for example, with Schubert, Schumann or Brahms. He seems, moreover, to exaggerate the ultimate importance of Anton Bruckner and Gustav Mahler—souls with powerful aspirations but not the affluence of creative fervor necessary to embody these in perfect felicity of convincing and durable beauty.

On the other hand, we know of nobody whose impression of Strauss better fits the case. And Newman correctly places Reger as well as the minor Germans of the past thirty years. On Schönberg he wastes little sympathy. His concluding paragraph contains the significant observation: "We may admit that German music can afford to shed many of the mental characteristics and the technical processes that have made it what it is. There is an end to all things and there comes a

*"THE ART OF MUSIC." Published by the National Society of Music, New York. 14 volumes.

time in the history of an art when it is the part of wisdom to recognize that, as Nietzsche says, "only when there are graves are there resurrections. The time is ripe for the next great man."

As fine as anything in Mr. Newman's chapter is his penetrating analysis of the post-Beethovenian tendencies in German music, with the growth of the programmatic tendency and the ever recurring problems in the co-ordination of the pictorial element with that of the specifically musical form. The discrepancy, which can never be entirely eliminated by even the most liberal sort of compromise, will be noticed even in some of the best work of Richard Strauss, where, ever and anon, the strictly poetic or pictorial idea must needs be briefly abandoned for the satisfaction of the musical sense.

Preceding Mr. Newman's treatment of the modern Germans there are chapters on the Russians by Ivan Narodny, on the Scandinavians by Hiram K. Moderwell, on the Bohemians Smetana and Dvorak and their lesser followers by Daniel Gregory Mason, on the Hungarians by Edward Kilenyi. The latter portion of the volume brings a remarkably sympathetic and discerning representation of the modern Frenchmen, from César Franck down, by Edward Burlingame Hill; a very noteworthy essay on the operatic and symphonic writers of contemporary Italy by A. Walter Kramer and another on modern England by Cecil Forsythe.

In all this there is no end of fine wheat, with only a little chaff. Some of the latter will be found in Mr. Narodny's articles, which suffer from a number of inaccuracies such as the statement that not a single folk-song is employed by Moussorgsky in the score of "Boris." As a native Russian, Mr. Narodny surely

knows that in the coronation scene the first great chorus is built on the "Slava" melody, which served Beethoven in one of his Rasoumowsky quartets. In the early French chapter the wholesale disparagement of Massenet is allowed to obscure the fact that that composer, whatever his lapses, embodies a musical element of the French nature from which not even Debussy was ever entirely able to divest himself.

Mr. Moderwell treats the Scandinavians in the main very effectively, even if one cannot agree with his hearty appraisal of Sjögren's songs or of the "nobility and inspiration" of Sinding in large works. If he lays stress on the cultivation of small forms by Grieg he does not, at all events, underrate him for not writing in ampler dimensions. The greatness of Sibelius he thoroughly appreciates. Mr. Moderwell also writes with warmth of the neo-Russians.

Lovers of the modern French school will find themselves much beholden to Professor Hill; and those who have not yet learned to admire it will be helped far on the road to appreciation by his sensitive disclosure of the character and import of the writings of the whole coterie of younger men from Franck to Albert Roussel and the late Albéric Magnard. Likewise persons unaware of the extensive activities in latter-day Italy can obtain no end of invaluable information from Mr. Kramer's splendid pages on the subject. And if that writer's enthusiasm for such a man as Zandonai and such an opera as "Francesca" strikes us as hardly warranted, his view of the Italian situation as a whole is logical and admirably expressed.

Writing pungently of his countrymen, Mr. Forsythe does not delude himself with the belief that England ranks with the greatest musical nations of the world. A fine vein of sarcasm runs through much of the chapter. Percy Grainger, for instance, is treated in a fashion singularly caustic. H. F. P.

ANY person who can add an iota of knowledge or inspiration to piano pedagogy is entitled to thanks, and T. C. Whitmer supplies both information and enthusiasm in his little compendium on methods,* "The Way of My Mind."

Mr. Whitmer is a modern teacher in the fullest sense of the word for as he says, "it is comparatively easy to teach as one's grandfather taught. The problem is to have enough initiative and psychological knowledge to look into the matter from the newer standpoint." On this predicate he gives some advice as to the choice of technical exercise material the substance of which is that ugly study pieces are worthless and variety, dynamic and rhythmic, invaluable. He sets great value on utilizing certain passages within pieces as exercises.

"The new era in teaching," he hastens to say, "is not an evasion of the rough 'grind,' as some would have us believe. It is rather a sincere attempt to solve problems according to individual needs. A thing that is disagreeable is not necessarily good discipline." Which is quite a neat retort. Mr. Whitmer continues in this strain for some dozen chapters, touching on "Suggestion to Students," "Teachers of Music and Parents," "Considerations on Accompanying," and so on. The little book, compressed into a series of epigrammatic paragraphs, is worth reading, for it stimulates some thought.

*"THE WAY OF MY MIND." T. Carl Whitmer, Published by Pierpont, Siviter & Co., Pittsburgh, \$1.50.

Uda Waldrop to Write Music for "Friend Martha"

A new composer has come to town, and he has already been commissioned to write the incidental music for "Friend Martha," soon to be seen at the Booth Theater. His name is Uda Waldrop, and he is a brother of Oza Waldrop, who acts the principal rôle in that play. Young Waldrop is well known in amateur circles, having composed the music for "Noo-Natama," the latest of the Bohemian Club's productions in the redwoods of California, and "The Hacienda," a Spanish play produced by the Family Club of San Francisco.

Margaret Owen to Sing with Rabinoff Forces

Margaret Owen, the prima donna who has been connected with the Chicago Opera Company for a number of years and who is also well known on the concert stage, is spending the summer with Mrs. and Mr. Max Rabinoff at Larchmont. Under Mr. Rabinoff's management, Miss Owen will join the Boston Opera Company in the fall, to sing leading rôles. Miss Owen is a lyric soprano.

NOT MaudE



Mgr. H. GODFREY TURNER
1400 Broadway, New York

IDELLE PATTERSON

The Successful

LYRIC COLORATURA SOPRANO



Sang 50 concerts during the past season including engagements with the Opera Comique at the Lyceum Theatre, New York, also appearances with the following distinguished artists:

YSAYE at New Haven and Waterbury, Conn.

KREISLER and Pablo CASALS at the Biltmore Friday Morning Musicales.

GODOWSKY at the New York Mozart Society.

ZIMBALIST at Jersey City High School and others.

Available for Concerts and Oratorios

Management: R. E. JOHNSTON 1451 Broadway New York City

YVETTE GUILBERT

ADDRESS: TO M. SCHILLER, WINDERMERE COTTAGE, INTERLAKEN (NEW JERSEY)

NOW BOOKING
SEASON 1917-1918

KNABE PIANO

JOHN POWELL

MOST EMINENT OF
AMERICAN PIANISTS

STEINWAY PIANO

EMMA ROBERTS

A Contralto of
Surpassing Powers

Willem Willeke

The Truly Great
'Cellist

Exclusive Direction: JOHN W. FROTHINGHAM, Inc., Aeolian Hall, New York



Have You Musicianship?

Make your vacation more valuable and come to Chicago, Ill., Summer School last three weeks in July, 1917, and have it improved by the study of the following seven subjects:

Rhythm and Rhythmic Dictation.
Composition and Melodic Dictation.
Keyboard and Written Harmony—Improvising.

Sight Singing and Reading by Harmony (not do re mi).

Voice Building—Infallible Memorizing.

35,220 Modulations, Harmonic Dictation and how to write these modulations from one given tone.

Analysis and Chord Sentences, or combining the foundation chords of a piece and making them into a chord sentence.

Are you a pedagogue? How do you know when you are presenting a subject correctly? Come and learn how to teach the above subjects by the pedagogy of inner feeling, reasoning and drills.

EFFA ELLIS PERFIELD
218 South Wabash Avenue,
Chicago, Ill., and
No. 4 E. 43d St., New York City

Boy Scouts' Band of Washington a Factor in Army Music



Members of the Boys Souts' Band of Washington, D. C., Taken on the Steps of the United States Treasury Building

WASHINGTON, D. C., July 28.—One of the remarkable musical organizations of Washington and which has been a feature of the Inaugural parade and of numberless recruiting meetings is the Washington Boy Scouts' Band.

The band was organized Sept. 27, 1916, with twenty pieces. It has now grown to fifty-six pieces, with a strong probability of further increase to sixty. The instruments for the most part have been paid by subscriptions from various

friends of the Scout movement in Washington, although a large number of boys own their own horns. C. F. Schlosser of Baltimore, Md., comes each Tuesday night to instruct the boys, receiving \$5 per week. This money is raised from the boys, who pay 15 cents per week in the winter and 10 cents per week in the summer. The band has taken part in the Inaugural Parade, the parade of the United Confederate Veterans and in countless rallies and recruiting efforts since organization. It has been carried free down the Potomac by the N. and W.

S. S. Co. and is in constant demand for service. In fact, the great difficulty is to let people down without offense when requests come that cannot be complied with.

In the band at present there are seventeen cornets, eight slide trombones, one valve trombone, three tubas, one helicon, two baritones, six clarinets, one piccolo, seven alto horns, bass drum, three snares and cymbals. This does not include the large number of candidates practising for the band. The drum major is the president of the band, J. Leonard Kid-

well, who while carrying the bâton and manoeuvring the band in the streets does not do any "stunts" such as the old time majors indulged in. The plans for the future are varied and numerous, including a camping expedition, constant service at scout recruiting work and many patriotic services in the churches. While any Boy Scout in Washington with musical ability or inclination and in good standing at this office is eligible, the great majority of the players are members of an established troop, No. 43, J. L. Kidwell, scoutmaster.

CHAUTAUQUAS FURNISH MUSIC FOR TERRE HAUTE

Community Singing Makes Its Début—Sala Trio, Princess Watahwaso and Creatore Welcomed

TERRE HAUTE, IND., July 20.—Terre Haute is indebted to the Redpath Chautauqua Association for the only music it has had this summer. Music was made a prominent feature of the ten days' session and, on the whole, was of much better quality than is usual upon such occasions. The writer was unable to attend the recitals by the Bohemian Orchestra, the Beulah Buck Ladies' Quartet and the Oratorio Artists, but understands that they gave pleasing programs.

The Sala Trio, composed of Antonio Sala, cellist; his brother, Salvador Sala, violinist, and Gertrude Hubert, pianist, gave two beautiful recitals. Antonio Sala is a charming artist, with a style quite his own. Although his tone is small, it is exquisite and capable of great variety of shading. He has a facile technique and the buoyant rhythm of the Southerner. Helen Watson

Powers, a young singer from Chicago, won quite an ovation in a group of solos and was recalled several times. She has a fresh, well trained soprano voice of beautiful quality and sings with finish and dramatic feeling. She has, moreover, a very attractive personality.

Princess Watahwaso was one of the "hits" of the session, appearing upon two occasions in Indian songs and dances. She possesses a rich, sympathetic, mezzo-soprano, which she uses effectively. The Indian melodies were very beautiful and, as she sang them, most appealing. The Princess, who, by the way, is a Maine product, has abundant temperament and a winsome manner that wins her audience completely the moment she trips upon the stage.

One evening was devoted to an excellent production of "The Mikado" by the Gilbert and Sullivan Light Opera Company. The male principals were especially worthy of praise.

Creatore's Band closed the session with two concerts, the famous leader conducting at one of these only. Although the band did its customary fine work, there were many expressions of regret that the program was almost entirely made up of very hackneyed numbers. There are so many beautiful things to be heard besides

the everlasting "Sextet" from "Lucia," the "Barcarolle" from the "Tales of Hoffmann," etc., etc.—lovely as these are—which are not familiar here and would be liked quite as well if they could be known. However, the "Sextet" was splendidly played by the brasses. The writer has never heard as good trombone playing as in this band.

One good feature of the Redpath Chautauquas this season is that each session is opened by about fifteen or twenty minutes of community singing, under a leader engaged for this purpose. It was Terre Haute's first experience with community singing and the people did not take to it with quite the enthusiasm that was expected, partly, no doubt, because the audience was unfamiliar with the words of even well-known tunes and partly because the leader for the first few days was not adapted for this peculiar kind of work.

After Mr. Chamberlain took the leadership, the audience began to wake up. With printed slips of the words passed through the audience much more could have been accomplished. The Redpath Bureau is to be commended, however, for this move in the right direction. It will, no doubt, be productive of excellent results after longer experience.

Tacoma Soldiers Entertained by Fine Musical Program

TACOMA, WASH., July 20.—L. Maude Kandle, soprano; Ethel E. Smith, piano; Herbert Ford, reader, and a male quartet from the Orpheus Club gave a delightful program Tuesday evening, July 17, in the Y. M. C. A. tents at the American Lake military encampment for the entertainment of the soldiers. Miss Kandle arranged the program and gave three groups of songs, delighting her audience. Ethel Smith assisted at the piano for two of the numbers and the third was given with the Edison diamond disc phonograph furnished by the

Hopper-Kelly Company. Two splendid numbers were given by a male quartet which included W. C. Thompson, Herbert Ford, H. P. Maybin and John W. Jones. The attendance was very large, needing both of the great tents to accommodate the men, who were most appreciative and delighted with the entertainment.

AIREE W. RAY.

Linnie Love and Lorna Lea in Charge of Music at Camp Blauvelt

Linnie Love and Lorna Lea are two very busy young singers these days, as they have charge of all the music and entertainments at the big camp at Blauvelt, N. Y. Miss Love's song, "The Spirit of Camp Bluefields" won first prize as an original camp song and has been adopted as the official song of the camp. On July 26 Misses Love and Lea staged a benefit concert for the Red Cross entitled, "The Spirit of '76 and '19." Miss Love staged the production and Miss Lea directed the music.

Bar Harbor Swimming Club Enjoys Orchestral Concerts

BAR HARBOR, ME., July 26.—An orchestra, under the direction of Meyer Davis, has been giving daily concerts at the Swimming Club here for the past few weeks. Music of the finest type is played, the composers including Grieg, Rossini, Massenet, Mendelssohn, César Cui, Puccini, Debussy, Tchaikowsky, Schubert, Beethoven, MacDowell and Dvorak. Many American compositions are included in the repertoire. 'Cello and violin solos are frequently given and greatly enjoyed.

EDITH MASON is the young American singer who was chosen for the leading soprano rôle in "The Canterbury Pilgrims," produced at the Metropolitan Opera House on March 8th, and acquitted herself with conspicuous success. Her concert engagements are under the exclusive management of Foster & David, 500 Fifth Avenue, New York.

BEULAH BEACH SOPRANO

COSTUME RECITALS—Excerpts from the Operas

CONCERT—ORATORIO—RECITAL

Address: 50 West 67th St., New York

Summer Address: Lake Placid, N. Y.

Mme. Katharine Evans Von Klenner

Grand Prix of Paris Exposition 1900

Founder and President of

THE NATIONAL OPERA CLUB OF AMERICA.

Available for Lectures on Opera and Musical Appreciation.

Vocal Studio:
952 Eighth Ave.,
New York

Summer School:
Point Chautauqua,
Chautauqua Lake, N. Y.

[Formerly Prima Donna Grand Opera, Chemnitz]

BLANCHE DA COSTA

Lyric
Soprano

Season 1917-18 Now Booking

Personal Address: 225 West End Avenue, New York

Tel. Columbus 1369

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Holds That Community Singing Brings Healthier Spirit Into Music

To the Editor of MUSICAL AMERICA:

I continue to read your excellent paper carefully and the other day was struck with the comment made by our esteemed contemporary, Mr. Spalding. In reference to community singing he opined that it did more good socially than musically. I did not read all the article, but believe I am correct in such a summing up.

To-day, as I was listening to "America," "Swanee River" and other pieces as familiar, rendered at our local park, it occurred to me that Mr. Spalding has only hit upon a half-truth. The social part is all right, but is that the end, and nothing further?

I could but think that this social fraternizing spirit, such as I think the singing must foster, is really the basis for a truer spirit of music than our public has known in many a long day.

After our war of '63 the unity of sentiment and general good feeling, at least in the North, was much in evidence. That was the time when music and art were duly appreciated. Since then general "enlightenment and progress" along commercial lines have bred a spirit of rivalry and ill feeling, not decreased by the great influx of foreigners, so that we have been much put to it to find common ground and real unity of sentiment.

For that reason let us not be too proud of our intellectuals, but quite willing to come down to this common platform, as it were.

Granted that art is an aristocratic domain and everywhere therein we who listen can "hear the tread of uncrowned kings"—nevertheless, it does no harm to consider at times the pit whence we were digged. While holding the standard of art as high as ever, it behooves us, even from an artistic point of view, to welcome the Community Sing, else we may rightfully earn the title of "Highbrow," and, moreover, may be an actual hindrance in the advance of music. For, as Carlyle says, "The meaning of song runs deep."

CHARLES H. BATTEY.

Providence, R. I., July 22, 1917.

Blames Public School Methods for Soldiers' Musical Inaptitude

To the Editor of MUSICAL AMERICA:

I have read with much interest of Arthur Farwell's experiences and opinions on singing in the training camps for the evidence they furnish as to the efficiency and results of current methods and practices in public school music. Every now and then, at the meetings of the Music Teachers' National Association in various localities of the land, we read of the wonderful musical "stunts" performed by the children of X city, under Mr. Y, supervisor of music. Yet, when a few years later these children are asked to sing some familiar songs, such as Mr. Farwell mentions, they cannot do so without the printed words before them. The great majority of the soldiers in the camps are younger men, but few years out of school, where they received this great musical education of which we hear so much at the M. T. N. A. meetings. They sang oratorios, gave great musical festivals, did wonderful things in sight singing, etc.—and cannot sing "The Old Folks at Home" five or ten years later.

Sincerely yours,

MAX SCHOEN.

Johnson City, Tenn., July 23, 1917.

Artists Generously Lend Services at Central Park "Sings"

To the Editor of MUSICAL AMERICA:

The weekly Sunday afternoon "sings" in Central Park at the Mall have attracted people from far and wide. Many artists are gladly offering their services without charge. Some of them sing with

the chorus, others delight the multitude with a solo.

On Sunday, July 22, Philip Spooner sang "Questa o Quella" from "Rigoletto"; Jennie L. Hill, a pupil of Henrietta Speke Seeley, sang "A Dream," by A. C. Bartlett; Signor Pietro Capodiferro played a wonderful cornet solo, "The Lost Chord." About 5000 people joined with the Community Chorus in its "sing." Mr. Barnhart, the leader, noticed the eagerness of many of the children in the audience and invited them to ascend the platform in front of the bandstand. No less than 150 children crowded around him, singing with joy and gladness simple songs like "America" and "My Old Kentucky Home," the chorus proper with the parents of the children applauding their fine efforts.

Community singing is nothing new, but community singing as we have it to-day in this city reflects a dominant spiritual force which is felt more than understood by the thousands who eagerly throng the parks every Sunday afternoon.

Very sincerely yours,

BARNETT BRASLOW, Secretary,

New York Community Chorus.

New York City, July 23, 1917.

War Economy and Music

To the Editor of MUSICAL AMERICA:

It is an excellent thing that the war has come. It has made us stop and ask why about so much that we had always accepted thoughtlessly. On recognizing that we have a duty to our country and must do our bit, our first impulse is to economize. "Why?" It is a tacit admission that we have been extravagant, and we do not realize perhaps how we are going to reveal ourselves in the mode of economy we choose.

Among those people who think in short spaces, who think in grace-notes instead of semibreves, a radical reduction of some one item of expense will be the choice, regardless of what that may mean to the rest of society. One wise man I know resolved to spend 10 per cent less for every detail of his living, from hats to dinners. His own scientific mind was the only social factor incommenced by this economy and his will-power was systematically strengthened. At the outbreak of the war in England I knew an Irish lady who immediately eliminated from her cuisine after-dinner coffee and kindred small luxuries. Now in a big, empty house in the country, a house with so many bedrooms that they go by numbers, one needs all the minor luxuries to make life even passably gay. When I asked this lady if it was necessary to deprive herself of these things, she answered quietly that if the war continued she would have the village of two hundred on her hands. Instead of complaining about such a possible burden, she denied herself in advance. That is the way of the British aristocracy.

We are undoubtedly, in this rich land of ours, in need of voluntary abstinence. But the spirit of the buffalo is still with us and we go in herds.

Traveling through the country on tour I hear various modes of economy discussed and I find some of the musical clubs considering whether they shall forego their artist series next year. The idea is surprising to me, inasmuch as its pursuance would plunge into acute need an entire class of humanity supposed to embody the ideals of these very groups of appreciative citizens.

The citizens themselves would save five dollars apiece. Are American women so poor that they have to get their war-charities that way?

How do the advocates of such a plan regard music? Is it a luxury simply, a useless amusement? Is the artist to them a sycophant giving nothing to the world? Then let them be done with the pretense of respecting art or artists and disband their clubs permanently.

But have we learned that we have a higher self to be considered and to clothe in the raiment of immaterial Beauty, a higher self that is nourished by the finest mental reactions we can conceive? Do we genuinely regard as "gifted," which implies a giver, or as "inspired," and that implies the spirit, the artist who brings great music to us when we assemble to receive it? Then a time like this of physical battle and bloodshed, when all the evil in the world and the haunting ghosts that love the smell of blood are let loose, is not the time to reject those who are gifted and inspired, or to inflict upon them the bitter need that we alleviate abroad.

When the art galleries and the concert

halls of our cities are proportionate with our department stores, when our individual free gifts to talented youth equal what we spend for one item of dress in the year's budget—I speak advisedly—we shall have found a saner balance of values. In a recent New York Sunday paper that reaches the most cultivated population throughout the country, there was a scant double column of dry musical news. Of advertisements of women's clothing I counted eleven pages. Is it not possible, especially when these charities represent the general thought and not an original impulse, that the unconsidered act of drawing for our war-charities upon one especial class in place of taking the trouble to regulate some habitual personal expenditure, may be even an indulgence instead of a virtue?

Music settlements are being opened all over the country to exalt the thought and enrich the lives of the indigent by means of Music. Have we the right to remove this interest from the youth of our own class? There is an old Greek saying: "Hast thou two loaves of bread? Sell one and buy thee hyacinths to feed thy soul."

It is just, surely, to practise economy in war-time. And if each one practises it through self-denial of his own pet luxury, bringing a little individuality into the matter, then the purveyors of cordials, of nail polish, of movie thrills, orchids, soda water and gold bags will all "acquire merit" in equal degree, sharing honors in sacrifice.

Even if we have, as one of our novelists says, pursued culture in droves, at least let us not renounce culture in droves, but rather consider by what new balance of personal disbursement we can keep the whole community steady and ourselves worthy of the sacrifice "sur le champs d'honneur."

An artist talking economics! But I ask you, Isn't it good sense?

KATHERINE RUTH HEYMAN.

New York, July 26, 1917.

What the Civic Orchestra Concerts Failed to Do

To the Editor of MUSICAL AMERICA:

Now that the Civic Orchestra has completed its season, having given just half as many concerts as it planned to give, despite the statement of its manager at the final concert to the effect that it had given the contemplated number, a few words about what it has done are not untimely.

We have failed this season to be thrilled either by conductor, programs or the general conduct of the enterprise; the recruiting speeches, timely as they may have been; interfered with the continuity of the programs. We were told about a new repertoire which Mr. Monteux was to reveal to us, about his new viewpoint and some other things, none of which we have discovered. The orchestra itself proved to be an excellent body, which, in the hands of a conductor who knew how to get the maximum result with the minimum effort, would have done much better than it did.

The new repertoire, when we heard it was to be revealed, suggested that we would hear some interesting new French compositions, hitherto unheard in America. Instead we got the usual Debussy "L'Après midi," "Fêtes," "Nuages," the Chabrier "España," Dukas's "L'Apprenti Sorcier"—all of which our New York conductors do far better than M. Monteux. The other French works were unimportant things that are not played by our orchestras plainly because they are not worth it—Lalo's "Norwegian Rhapsody," the Franck Morceau Symphonique from the "Redemption," Bruneau's "Mésidor" prelude and one or two other items wholly insignificant.

Where were the great Bizet suites, we ask? The two suites of "L'Arlésienne" music, the suite "Roma," which Gustav Mahler used to do at the New York Philharmonic concerts when he was its conductor? Where the lovely lighter things of Delibes (one example of Delibes was played, we admit), of Saint-Saëns, of Massenet? Surely the "Scènes Alsaciennes" is an ideal summer suite! They were not to be found; instead we got Berlioz's "Fantastique" (hard enough to listen to in the winter) and things which have no place in a series of concerts of the kind that the Civic Orchestra set out to do in 1916—namely d'Indy's "Istar" Variations, a composition absolutely dependent on its perfection of performance, its delicacy of line demanding an intimate acquaintance

with it on the part of every player in the orchestra.

The trouble seems to have been that at the beginning of his five week's season Mr. Monteux had the idea that light programs were desired. Hence his inclusion on one program of two such similar things as the Rimsky "Spanish Caprice" and the Chabrier "Fête Polonoise." Then, after being criticised for making his programs too unsymphonic, he began putting on a single program Beethoven's Fifth Symphony, the d'Indy "Istar" Variations and the Bruch Concerto, three solid works, which constitute a winter symphony program. And so the concerts ran till the end, which came five weeks sooner than planned. The management may say that the public did not support the Civic Orchestra this year and that is why it had to stop. If that be true, we would suggest to the management that in future the concerts be given in another place; the place chosen for this year was unattractive, noisy and entirely unsympathetic, and to hold a public it will be found necessary to choose a conductor whose ability is greater than that of this year's, both as an interpreter and as a judge of what kind of a program interests an audience. It is apparent that M. Monteux's programs this season bored the majority of those who went to hear them. This summer's Civic Orchestra series went far from furthering the permanent establishment of summer concerts in New York. Successful concerts help this cause and vice versa.

Braving the charge of being called Chauvinistic, I might add that M. Monteux's lack of interest in American music this summer was particularly deplorable, especially at this time, when the sister republics are exchanging so many courtesies and America has just last winter welcomed France's musicians so heartily, Joseph Bonnet, the Société des Instruments Anciens, Gabrielle, Gills, etc. It would have been agreeable to many to hear a MacDowell, Chadwick, Foote or Hadley work on one of the ten programs—works that are published and can be got at easily—but it was not so. Nor was M. Monteux's attitude friendly to New York composers, who took him their works; either their work was too short or too long. In the final reckoning he performed no American works; last summer's conductor of the Civic Orchestra, Walter Henry Rothwell, performed three, if we remember rightly.

Yours very truly,

AN OBSERVER.

New York, July 26, 1917.

The Civic Orchestral Concerts

To the Editor of MUSICAL AMERICA:

Will you be kind enough to correct an error which appeared in last week's edition of MUSICAL AMERICA? You stated in effect that the Civic Orchestral concerts were being withdrawn without completing the series as originally planned. On the contrary, we very seriously considered extending the series. The Rink was only engaged for ten concerts; the orchestra was engaged for two series of five concerts each. In fact, all our contracts were on this basis. If you will kindly make this correction, we shall appreciate it.

Very sincerely yours,

MARTHA MAYNARD,

Secretary.

New York, July 25, 1917.

[The reference in MUSICAL AMERICA was based upon the announcements made when the concerts began, and MUSICAL AMERICA's statement in its first Civic Orchestra review that the concerts were "to run for ten weeks, which is longer than they ran last year," was never contradicted by Miss Maynard. Also, the advertisements inserted in the daily papers by the Fifth Avenue omnibus line regarding the proximity of the stage route to St. Nicholas Rink, referred to "Pierre Monteux . . . conductor for ten weeks of the Civic Orchestra."—Editor, MUSICAL AMERICA.]

An Appreciation

To the Editor of MUSICAL AMERICA:

This is to express to you our keen appreciation of the attitude of support which you took by giving us so much space in the present issue of your valuable paper. In so doing you have helped immeasurably to stimulate the great efforts required to meet the present conditions, and, as the movement is a general one and is for the preservation of all our allied interests at this and for all time, your patriotism is especially valued and cordially appreciated.

Very truly yours,

JOHN KENNA LAWSON,
Secretary, Driving Committee,
British Recruiting Mission.

New York, July 27, 1917.

Nothing Goes Right, But Artist Picnickers Just Smile



Operatic Notables Devote Day to Pleasure Excursion. In Upper Section (Left to Right) Left: Cleofonte Campanini, Lina Ronzani, Mrs. Campanini; Center: The Start—Five Autos Laden with Picnickers; Right: Giulia Fierro, Mrs. G. De Luca and Maid and Giuseppe De Luca; Below, Left: Giulio Crimi, Rosa Raisa, Flora Perini, William Thorner, Giacomo Rimini, Mr. Pollastri; Right: Mrs. G. Ciaparelli-Viafora, Mrs. R. Stracciari, Gianni Viafora and Riccardo Stracciari. An Aftermath of the Affair Took the Shape of Some Crayon Comments by Gianni Viafora, "Musical America's" Cartoonist. On the Left, Mr. Campanini Is Seen Dispatching a Few "Canerini," While on the Right Some Picnickers Tinker With a Truculent Auto.

THAT particular deity whose task it is to preside over picnics and pleasure excursions refused, it would seem, to sanction or even interest himself in a certain party planned on July Fourth by a group of Italian operatic celebrities. There came together on the lawn of Riccardo Stracciari's villa at Long Branch, N. J., Mr. and Mrs. Cleofonte Campanini, Mr. and Mrs. Gianni Viafora, Mr. and Mrs. G. de Luca, Mr. and Mrs. Stracciari, Mr. and Mrs. Pollastri-Perini, Rosa Raisa, Giulia Fierro, Lina Ronzani, Fernando Carpi and Giacomo Rimini. The plan for a day in the woods together was broached and was unanimously approved of. Then and there Messrs. Campanini and Viafora were elected president and secretary respectively of the party. Upon the president and Mr. Rimini devolved the arduous and ungrateful duty of ferreting out a

camping ground. The question of refreshments, liquid and solid, was settled by making it a co-operative venture, each individual being required to supply sundry delectables.

An "Ideal" Camping Place

After some scouting on the part of Messrs. Campanini and Rimini, the die was finally cast in favor of Lakewood. Here—all were solemnly assured—a choice spot had been unearthed. On the appointed morning, July 21, five motor cars laden with gay picnicers and certain mysterious (and vigilantly guarded) hampers, set forth. All went well until the destination was reached. There, alas! the smiling, expectant party was greeted by an ominous looking swarm of mosquitoes. Then, too, no shade was to be found. After wandering aimlessly about in search of a shady retreat, the party had perforce to make the best of an unhappy circumstance and try to be as

comfortable as possible. So a tolerable semblance of gaiety was restored. Some one hit upon the idea of repairing to a beach, where an ocean breeze might be enjoyed, but Mr. Stracciari opposed this firmly on the ground that he was rapidly starving to death. Messrs. Campanini and Rimini tried to exonerate themselves by claiming that the spot they had selected was situated farther on. Investigation, however, failed to bring a better place to light. It finally came out that the trusty investigators had sought out the camping ground on a dark day, thus overlooking the absence of shade trees. However, peace and harmony were fully restored with the raising of a white flag, improvised from a handkerchief and twig by the secretary.

A Co-operative Luncheon

With the feast everyone's spirits rose perceptibly. Each served his own contribution to the others. Liquid refreshments were entrusted to Mr. Rimini. Here follows the menu:

MENU

ANTIPASTO	VIAFORA
POLLI ARROSTO	STRACCIARI
FRITTATA	PERINI
VITELLA ARROSTO	DE LUCA
INSALATA RUSSA	RIMINI
GELATO	CAMPANINI
FRUTTA	RAISA
FORMAGGIO	CARPI
CAFFÈ	POLLASTRI
CHAMPAGNE	TUTTI
DOLCE	THORNER

Partenza in Automobili il 21 Luglio alle ore 10 a. m. da Asbury Park per Lakewood.

N. B. Ognuno porterà con se Piatti posate, sale, pepe, pane ed acqua.
Visto ed Approvato,
Il Presidente,
CLEOFONTE CAMPANINI,
Il Segretario,
G. VIAFORA.

Mr. Rimini's Russian salad bore the

stirring legend, "Viva l'Italia!" written in bright red (beets). Seeing which all stood up pledging their love for Italy.

The Astute Mr. Pollastri

But another tragedy was in store for the revellers. Before all the eatables had nearly been consumed the drinks gave out. A collective accusing finger was pointed at Mr. Pollastri, who, from his point of vantage next to the "bar-tender," had "gotten away" with far more than his lawful share. When these storm clouds had cleared off, cameras were produced in large numbers and for a while everyone was busy arranging his posture and looking impossibly pleasant. Shutters clicked no less than fifty-three times—result, five pictures, all a product of the secretary's photographic skill. Half a dozen amateur photographers had boasted valiantly of their accomplishments; Mr. Stracciari had said, "They may call me a poor singer, so long as they admit I am a good photographer," and sundry other weighty promises had not been lacking. Only—less than ten per cent of the pictures were recognizable!

Before adjourning it was decided to meet at 9 p. m. at Ross and Fenton's Inn, where supper was eventually partaken of. After the repast came song and dance, followed in turn by humorous stories. Mr. Campanini is known to be a brilliant wit and recounted some telling stories about his *canerini* (song-birds). Thus ended a "perfect day."

G. VIAFORA.

Fanning Sings Seven Times in Los Angeles in One Season

Despite the fact that Cecil Fanning has already filled four engagements in Los Angeles this season, he has been engaged to appear three times on the programs of the Chautauqua season, which begins July 17. Mr. Fanning gave a song recital, accompanied by H. B. Turpin, on the evening of July 21; will give a program with an instrumental trio on Aug. 6 and sing the title rôle in the big performance of "Elijah," the closing week of the series of events.

A COACH—ACCOMPANIST

"Who knows the voice"

GLENN DILLARD GUNN STUDIOS
421 Fine Arts Bldg., Chicago

AMY ELLERMAN

CONTRALTO

NEW YORK GLOBE, March 21, 1917.

Amy Ellerman was in admirable voice. She has a truly classic manner of singing—she knows how to bring out the deepest feeling of the composer.

Management: The Music League of America, 1 West 34th Street, New York



SIDNEY ARNO DIETCH

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President, MILTON WEIL, Treasurer
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary,
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Farnsworth Wright,
Correspondent

PHILADELPHIA OFFICE:
M. B. SWAAB, Manager
Fuller Building, 10 So. 18th St.
Telephone: Locust 358
H. T. Craven
c-o Philadelphia "Press"
Correspondent

HAVANA, CUBA
E. F. O'Brien, Malecon y Blanco

EUROPEAN OFFICES

PARIS
Mrs. Leonora Raines
27 Avenue Henri Martin

LONDON
Helen Thimm
12 Nottingham Pl., London, W.

ROME
Alfredo Casella, 13 Via Basilicata, Rome, Italy
(For complete list of correspondents see page 43)

MILTON WEIL - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00
For Canada 4.00
For all other foreign countries..... 5.00

New York, August 4, 1917

A NEW CHAMBER MUSIC VENTURE

Philadelphia again leads in projecting a venture that should contribute largely to the furtherance of musical knowledge and culture. The prospective Chamber Music Association of Philadelphia, which is to be prosecuted on a co-operative basis, undoubtedly marks an important advance step in the popularization of a branch of music generally admitted to be the least meretricious, the most refining and intellectually stimulating. The musical aptitude of a nation can usually be estimated by the degree in which that nation practises chamber music and enjoys it. And anything that promotes its spread in this country richly serves the artistic interests of America.

It is worthy of note that efforts will be made to conduct the functions of the Chamber Music Association of Philadelphia in something approximating a "home atmosphere." For chamber music is essentially of the home. It originated in the *sonatas da camera* and in other ensemble pieces for two, three or four instruments, written to be played at the palace of some nobleman or in the salons of aristocratic *dilettanti*. In a later day it was performed in humbler domiciles, and by members of the family—a condition which still obtains extensively in Germany and to no inconsiderable extent in musical families here. The fact that chamber music by such organizations as the Kneisels or the Flonzaleys crowds our concert halls does not mean that it is not heard to even better advantage in more intimate and less formal surroundings.

The new Philadelphia society is to give its concerts in the ballroom of the Bellevue-Stratford and the seating arrangements will be informal. The membership will also be limited, as told elsewhere in *MUSICAL AMERICA*, though snobbish exclusiveness will not prevail. The series of entertainments will illustrate the different lines of chamber composition—too often regarded as exclusively string music—by utilizing the services of the Barrère Ensemble, the Society of Ancient Instruments, the Maquarre Ensemble. For the rest there will be the admirable Flonzaleys, Zoellners, the Rich Quartet, the Schmidt Quartet. The entire project commands high respect and that it is soundly based on a popular desire for good chamber music seems to be demonstrated by the fact that, without any advertising whatever, the number of memberships has been completely filled half a year before the concerts begin.

THE "SAMMIES" SING SULLIVAN

While folks on this side of the water continue to cudgel their brains about the song which is to be the American soldier's "Tipperary" there comes from abroad the interesting bit of information that our first band of fighters has taken heart and soul to singing

"Hail, hail, the Gang's All Here." This, surely, is better than the best expectations. "Hail, hail" seems to have fallen into desuetude for some years, though, as a matter of fact, we have few rollicking tunes that are at the same time as sturdy, as substantial and as thoroughly fine. In creating it Arthur Sullivan, the greatest, freshest and most national musical genius that England produced since Purcell, really gave a folksong to the English-speaking world. We ourselves supplanted Gilbert's words with the harmless ribaldry that our men are to-day singing, but if these verses are less elegant than those of the immortal British satirist in the "Pirates of Penzance," they fit right well in an intrepid soldier's mouth. But as far as we are concerned the melody's the thing, and in picking the one they did the "Sammies" no doubt rudely upset the calculations of those folks at home who never in the blue moon credited them with such good taste and who have been working accordingly. To think that U. S. troopers go in for Sullivan rather than for some of the damnable stuff cooked up at home for their special consumption increases our respect for them threefold.

We can hope for nothing better than that our "Sammies" will continue to proclaim in that healthy Anglo-Saxon tune the cheerful American information that "The Gang's All Here."

THE COMMUNITY CHORUS CONTROVERSY

It looks as if Albert Spalding had stirred up a hornet's nest with his asseverations regarding community choruses. Judging by the communications on the subject which are beginning to blossom in our "Open Forum" something in the nature of a controversy is imminent. A controversy of this sort is to be desired, for the issue is really important and deserves serious consideration from every standpoint. If the artistic possibilities of community singing are in any way commensurate with the amount of enthusiasm the movement has aroused throughout the country then musicians should lose no time in working for its furtherance in every respect. If, on the other hand, its utility is, as Mr. Spalding has it, fundamentally social and its musical importance, as judged by the compositions employed, negligible, then it becomes necessary to evaluate it accordingly.

We leave it to our correspondents to thresh the matter out according to their beliefs and their observations. It will be for them to determine whether the greater percentage of songs affected by community choruses are the sort of thing that awaken dormant musical instincts or quicken an artistic appetite. Also, whether such instincts and appetites are inevitable by-products of the expansive joy that is believed to flood the souls of all who seek self-expression in mass singing. The progress of the debate will surely be watched with acute interest.

COUNTERACTING COMMERCIALISM

A writer in the Open Forum this week blames the public school methods for the musical inaptitude of the soldiers. This is a sensible observation, we believe, although we cannot fully admit as yet that the soldier is as lowly a musical creature as we have been given to believe. The true test will come when we have established concert circuits in the camps such as they have in Europe and when the soldiers have rejected this form of artistic solace in favor of some humbler musical entertainment.

To return to the point, Mr. Schoen points out that the soldiers are ignorant of the words of even the familiar songs. We do not doubt that most of these youths are quite familiar with the newest fashion of street music, "ragtime." The purveyors of this class of music are first and last commercial producers—witness the daily spectacle in New York of perambulating pianos and a chorus of men euphoniously known as "pluggers," and setting of flaming posters. They find receptive ears and they are eminently successful. There is only one way to rout these venders of the base and that is to educate their hearers to a reasonable sense of appreciation. This counteracting influence can best be yielded during the youth of the potential "ragtime" patron and it is plain that the public school is the proper mold of American youth. It is in principle a competition between our school music educators and the commercialists.

If we seek to make our youth truly musical we must fix our attention on music instruction in the public school.

BEST PUBLISHED

To the Editor of *MUSICAL AMERICA*:

We consider *MUSICAL AMERICA* the best musical paper published in this country. I wish to tell you that we await Mr. Halpern's articles under "Romances of Music" every week with the liveliest anticipation. His articles are most illuminating and amusing. We greatly admire the skill, profound knowledge and insight of this eminent critic. As for "Mephisto's Musings," they form a brilliant feature of your paper, indeed.

R. SCHUMACHER, JR.

New York, N. Y., July 16, 1917.

PERSONALITIES



Sophie Braslau, Whose Art Has Been Generously Dedicated to War Relief Work

Sophie Braslau, of the Metropolitan Opera Company, has been singing a number of times since the opera closed in connection with war relief work of various kinds. She sang at a concert in connection with subscriptions to the Liberty Loan, also at the English Recruiting Concert in Madison Square Garden, and a week ago Sunday at the Winter Garden in connection with the New York *Evening Sun's* tobacco fund. At the last concert she achieved nothing short of a triumph. Miss Braslau's position as one of the leading young contraltos in the country has been greatly strengthened by the particularly artistic work of the past season. The picture shows her seated at the window of her country home, where she has gone for a needed rest.

Bonnet—Joseph Bonnet has sent a number of his friends a unique souvenir in the shape of a lead pencil that looks at first sight almost the size of a youthful telegraph pole. The pencil bears the French tricolor both along its length and in a ribbon adorning the ring attached to the ferrule, a ring large enough to hang an ordinary portière. Its inscription reads: "Joseph Bonnet, soldier, organist, composer."

Gills—Mme. Gabrielle Gills, French soprano, has gone to Maine for several weeks, first to York Harbor, and then to Bar Harbor, where she is to give a recital jointly with Guiomar Novaes in the Building of Arts. Madame Gills will then join the music colony at Seal Harbor for a fortnight before sailing for Europe. Her visit in France will necessarily be brief, as the singer's second American season will open early in November.

Elman—The public always thinks of an artist's instrument as being inseparable from him, especially on tour. Nevertheless, Elman entrusts his Stradivarius and his Amati to his accompanist while on his trips. The violins are carried in regulation double leather cases made in London. Elman takes care of his violins himself and cleans them every day with a chamois, making sure that none of the rosin from the strings or the bow sticks to the case.

Bauer—Harold Bauer has been spending a week in New York making Duo Art records, a task in which he has become intensely interested. Mr. Bauer devoted hours to work of revision and correction, and he has become an enthusiast over the mechanics of the device as well as over the artistic results. The pianist has returned to Seal Harbor, Maine, where he has the same cottage he occupied last summer. With his head shorn, and himself attired in the lightest of sport clothes, many New Yorkers were compelled to take a second look before they were sure it was actually Mr. Bauer.

Gates—Since her first brilliant success in "The Impresario" Miss Gates has come to be more and more identified with the beautiful aria therefrom, which she has made so peculiarly her very own. But comparatively few know to what extent her first singing of this was indeed a "stunt." In a cast consisting besides herself of Mabel Garrison, David Bispham and Albert Reiss, Miss Gates was to appear in "The Impresario," a little Mozart opera never before given in this country. In the midst of the final rehearsal which preceded the opening by a few hours, Miss Gates suddenly stopped short in the middle of her aria, exclaiming: "This doesn't sound right with the orchestra; I should sing this to that old spinet we have here!" "But that's all nonsense," protested the stage manager; "we've no one can play that thing, and even if we had he couldn't just trot out and play your aria and then trot back! It can't be done!" "Oh, yes, it can!" said the intrepid prima donna; "I'll do it myself!" And she did, just two hours later, to a crowded house, which gave her an ovation even though it did not know that she had broken all previous records in learning to perform on one of those intricate, archaic instruments.

POINT and COUNTERPOINT

"COAL Shortage May Affect Paris Concert Season," reads a headline.

Shame on you, Paris. We never throw coal at our artists. Costs too much.

Occasionally, though, we roast 'em.

Chicago tenor was robbed of all his clothing in a New York hotel, except his 300 silk undergarments.

Maybe the burglar was a union man.

"Persistent eating of boiled carrots will cure jealousy, melancholy, feelings of wrath and revenge," announces the World's Pathological Congress, apparently in all earnestness.

We are going to suggest carrots as a subscription premium.

When you made your debut at the pupils' concert the local paper probably looked like this to you:

The talented pupils who took part were: Mary Grimm, Carlotta Middleton, Elizabeth Spraya, William Martin and

Richard Mann

The new music department at Yale will be made soundproof by having the walls stuffed with seaweed. Some happy remark should go with this, but we haven't the time.

Ouch!

The young composer had a splendid opinion of himself and he was striving to impress the veteran musician.

"I don't believe that my work is as good as it used to be," sighed the artless young man.

"It is not that," said the other; "it is that your taste is improving."

I SEE THAT—

(With apologies to a lacisus repap.)

Peter Mulligan, the exquisite young tenor whose advertisement will be found on the front page, is an ardent lover of apple-sauce.

Fonda Alka Hall says that she thinks hard work is the only road to musical success.

This Correspondence Is Self-Explanatory—The Great Song Contest

Editor, Counterpoint:

In the last issue of Counterpoint you

publish some patriotic verse which you submit for the patriotic song contest. You say that the verse is a composite of 1071 patriotic songs you looked over. This is outrageous, my dear sir or madam.* The verse is mine, or rather adapted from my own original song, "Son, Run, Get Your Gun, Slay the Hun, by the Ton."

This is to notify you that my lawyer is filing suit for defamation and libel.

Yours truly,

HAROLD

Cork, August 12, 1917.

*We are a Sir.

Dear Harold ———:

Harold, you are a wall-eyed liar. You know that the truth isn't in you. Is it not a fact that you stole a copy of my poem, "The Lips That Touch an Oboe Shall Never Touch Mine," when you broke into my safe three months ago and incorporated the central idea of the verse with the motif of my patriotic song, "The Charge of the Army Worm"? We paws for a reply.

As for you filing suit for defamation and libel, there is no need to. You may have all the defamation and libel you want without going to law.

You poltroon! Bah!

CANTUS FIRMUS.

New York, July 29, 1917.

Dear Cantus Firmus:

Yours just received. You are right. I am all wrong. I did steal your poems. We must be friends. Come to my summer studio on Island No. 985 of the Thousand Islands for a few weeks' vacation. Please!

Devotedly,

HAROLD

Dublin, July 18, 1917.

Dearest Harold:

I am deeply touched. Shall join you at once as soon as you forward railroad fare, etc.

Affectionately,

CANTUS.

New York, July 4, 1917.

Help Wanted in the Marines

[From the New York Times, July 25]

Lieutenant Daniel Gardner, in charge of Marine Corps recruiting, with offices at 24 East Twenty-third Street, particularly desires to get cooks and musicians.

Maybe Percy Grainger was attracted by an ad like this.

The Critic and the Whistling Dentist, or, A Mid-Summer's Day Dream

H. F. P. was bored by the presence of an unruly tooth, so he submitted to a

dentist last week. The dentist turned on the gas and our friend promptly swooned away in a perfectly contented and blissful mood. As our fearless and valiant champion slumbered on the dentist began to whistle. It was a soft, soothing tune, but it was noticed that H. F. P. was wriggling under the gas-mask. The dentist whistled on as he tussled with the great Wisdom tooth. An inarticulate gargle and another wriggle came from the unconscious critic. The dentist considerably turned on more gas and continued to whistle. To his amazement a voice issued forth from under the gas-bag, a voice like that of the Flying Dutchman in the first act.

"The—melodic—form," the dentist heard H. F. P. murmur, "is too regular." The dentist was about to protest that there was nothing wrong with the shape of the tooth when he remembered that his patient was a music critic and couldn't behave even under an anesthetic.

Why Didn't He Sing Nelusko's Mad Scene from Donizetti's "Fidelio"?

[From the Music News.]

Arthur Anderson, tenor, was presented in three distinctly different aspects. First he sang "If with All Your Hearts" from "Elijah," proving his bent for oratorio, then in "Una Furtiva Lagrima" from "L'Elisir d'Amore" (Beethoven).

Speaking of typographical errors, we recently had a paper handed to us referring to the Deaf Motif from "Tristan" and the Kumiss Scene from "Faust."

Stolen from "Tit-Bits," But Greatly Improved

At the recent French benefit concert. Mr. Kennedy to his friend:

"Say, Bill, why in the world did you applaud and stamp and cheer so tremendously when the tenor made his speech?"

"Sh-h! I didn't want everybody to know that I didn't know a word of French. What was it he was saying?"

"He said that he would have another singer take his place on the program, as his wife was dangerously ill."

To Anacréon in Chicago

An announcement sent to our Chicago office begins as follows:

"Midst the singing of various forest birds and a stage setting of Nature's green boughs and flower-bedecked bushes and hanging vines, with air-laden perfume of wild roses and waxen-white blossoms of syringas, 'neath the canopy of Heaven's own blue sky tinted with radiant colors of the setting sun, a befitting close of a perfect day, commencement honors of the International College of Music, Expression and Dancing were bestowed in beautiful Ravinia Park last Saturday afternoon and evening.

Probably written in the Expression Department.

General Bellsherman was right. A singing soldier is hell.

CANTUS FIRMUS.

and with Carl Heymann. Among the compositions sent to the committee was this suite by Mr. MacDowell and which was selected to be given at the convention. This is a high compliment to a young musician.

I recently attended several very pleasant private concerts given by the Misses Stahr of this place. . . . There I met Signor Leo d'Agenti, the male contralto. His voice has the true timbre of a female contralto voice and is well cultivated.

Gounod, the French maestro, who, to the disgust of English musicians, was requested to compose the march for the Duke of Albany's wedding, has received his reward: First, a photograph of the Queen; second, a photograph of the Duke; third, a photograph of the Duchess. Total value, fifty cents, U. S. currency.

Of the English recognized musical critics, only three are patrons of the Wagner Festival performance of "Parsifal."

Theodore Thomas is again the director of the New York Liederkreis Society and Mr. Paur will be associated with him as assistant director.

CHICAGO.—My principal stock in trade this week is the Thomas work, which has

been most interesting. On Tuesday there was a Wagner night. . . . As usual, the introduction of the Wagner music has stirred up all sorts of bile. The Tribune goes so far as to accuse Mr. Thomas of "working off his Wagnerphobia" on his audience.

* * *

SAN FRANCISCO.—"Der Freischütz" is in its third week at the Eddy Street Opera Garden and its success is unabated. . . . I doubt if their "Wolf's Glen" scene is very often eclipsed, even by your New York artists.

RAPHELIUS.

* * *

CINCINNATI.—Every Tuesday and Friday evening we are treated to a concert at the Highland House by the Cincinnati Orchestra of fifty pieces, under the leadership of Michael Brand, the only leader Cincinnati has worth the name, although he is not devoid of many deficiencies. S. E. Jacobsohn, the latest withdrawal from the College of Music, acts as concertmaster and fills the bill to the satisfaction of everybody.

Friday a request program was offered. We had Raff's "Im Walde" Symphony, two movements; the Boccherini "Minuet," the "Tannhäuser" Overture, a clarinet quartet by Gade, the Ballet Music from "Faust," a scherzo by a local composer, Mr. Brockhoven, and many other pieces. I think these pieces may be considered a fair average index of the musical culture of Cincinnati.

I believe the May Festivals are just a little beyond the popular enjoyment, if not of the popular comprehension. The opera festivals are indices of nothing except the gullibility of the moneyed ignoramuses.

The attempt to secure subscriptions to the series of concerts to be given by Theodore Thomas at the Highland House resulted in a guaranty of about \$10 to the great leader. The engagement under which he will come in August is made with the Highland House lessee, who takes the risk of making money by the venture. I think he will come out about even. The money will be made on the beer.

George E. Whiting is still playing twice a week at Music Hall on the big organ. Sometimes an audience of fifty persons is present.

RASCHE.

"MUSICAL AMERICA" MAN LEARNS ART OF TRENCH DIGGING



Richard M. Larned, Jr. (Indicated by X) at Madison Barracks

One of the members of MUSICAL AMERICA's editorial staff who has joined the colors and is a candidate for a commission as an officer in the United States Army, is Richard M. Larned, Jr., who was for seven years head of the "copy desk" on this publication. Mr. Larned has been undergoing a rigid training at Madison Barracks in Sackett Harbor, N. Y., the site of the Officers' Reserve Training Camp. In the curriculum is a course in trench digging, the subtleties of which Mr. Larned is revealed as studying in the accompanying snapshot.

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

A Visit to "Grandfather" Liszt at Weimar—English Duke Rewards Gounod with Photograph—Chicago Paper Speaks of Thomas' "Wagnerphobia"—An Opinion of Cincinnati's Artistic Status

MUSIC AND DRAMA, the leading musical periodical of its time, published by John C. Freund, contained the following news in its issue of Aug. 5, 1882:

ZURICH, July 13.—. . . Liszt received me very kindly, as indeed the gentle old grandfather which he has become receives everybody—even those who bore him most, even the most audacious of the multitudinous Liszt's pupils, whom he admits to his salon for an hour of an afternoon or so, when they advertise themselves as pupils of Liszt. Liszt is still the emperor of artists, "the wonder of the ages," rightly called.

Vera Timanoff, Fräulein Osten-Owen and d'Albert, London's young and promising "Tausig," each played that day.

To hear these pianists of no little fame was interesting, but to hear

Liszt correct each of them and play passages here and there with that ideal style and tone so transcendently above their satisfied efforts would have seemed no less than magic had not the genial joking demigod been walking around among us in actual flesh and blood.

FRITZ.

WEIMAR, June 29.—I heard Vera Timanoff at a concert given here June 19. She played Liszt's Eleventh Rhapsody and "Lucrezia Borgia" Fantasie and an Impromptu by Rubinstein.

Of the Americans that have visited Weimar to see Liszt, I have met Mr. Edward MacDowell from New York City, Miss Mary Campbell of Boston and Mr. Clark of Detroit. Mr. MacDowell will play a suite of his own at the convention of the Allgemeiner Tonkünstler Verein at Zurich next week. He has studied at the Frankfort Conservatory

NEW MUSIC VOCAL AND INSTRUMENTAL

"WHEN I AM DEAD, MY DEAREST,"
"TRYST." By Blanche Goode. "Two
Loves." By Elmer Andrew Steffen. (New
York: J. Fischer & Bro.)

Miss Goode's excellent preludes for the piano were discussed in these columns recently, and now she gives us two songs which are so splendid that we must congratulate her heartily on them. Others before her have set to music Christina Rossetti's sadly beautiful "When I Am Dead, My Dearest," yet we know no setting that expresses the poem as fully and as finely as does this one. Miss Goode opens the song with a figure in the piano accompaniment, which she keeps and alters as the poem calls for it. The setting of the lines "I shall not see the shadows" leading up to "Sing on, as if in pain" is one of the loveliest lyrical things we have met with in some time. On the whole, a beautiful recital song which should be widely sung next season. It is dedicated to Rubin Goldmark, the noted composer, with whom Miss Goode has studied.

In "Tryst" we find another impressive song, a setting of an English version by Alfred Vance Churchill of a German poem by Theodor Fischer; only the English version is printed in the edition. There is a melodic sweep of real individual character in this song, a free and plangent harmonic scheme and richness of coloring. The song wins even at a first hearing and it is gratefully written for the voice. We can imagine it becoming as popular as Massenet's "Elegie," which it resembles in general tone, though not in melodic line.

Mr. Steffen's song, "Two Loves," is a straightforward, melodious ballad, the poem by the gifted Charles Hanson Towne. Melodically it recalls to us the old "Leclair" Romance. It is cleanly written, the accompaniment is simple and the voice part effective.

All three songs are issued for high and low voices.

* * *

55 SONGS AND CHORUSES FOR COMMUNITY SINGING. (Boston: C. C. Birchard & Co.)

Another useful little book of songs for community singing has been compiled here. There is not a great deal of variety in these books, the material being largely the same. Our national songs are to be found in it, also the Stephen Foster songs and such favorites as Barnaby's "Sweet and Low," "Annie Laurie," "Love's Old Sweet Song," etc. Some of them are printed for chorus of mixed voices, others just for a solo voice without any accompaniment. Community choruses will welcome the book into their libraries.

* * *

BACH SONATAS FOR VIOLIN SOLO. Edited by Leopold Auer. SONATA No. III in C Minor. By Edward Grieg, Op. 45. Edited by Rudolph Ganz and Theodore Spiering. (New York: Carl Fischer.)

A high place must be accorded Professor Auer's edition of Bach's immortal set of six solo violin sonatas. Great master of his instrument, Professor Auer is also a musician who can penetrate the

spirit of Bach, and in his edition one finds many things that are proof positive of his complete understanding of and devotion to these wonderful works for the violin. With such an edition all violinists should make themselves familiar.

The best of Grieg's three sonatas for piano and violin has been put forward in an edition that is of a lofty standard. Rudolph Ganz has edited the piano part, Theodore Spiering the violin part. Fine executants and fine chamber-music players, they have done their work in a distinguished manner and have given us an edition of this work that is unexcelled.

* * *

"THE OPTIMIST." By Rollo F. Maitland. (Boston-New York-Chicago: White-Smith Music Publishing Co.)

Organists seeking a graceful little recital piece will like this one by Mr. Maitland. It shows him in a happy mood, quite optimistic, just like his title, which is an innovation, we believe, in organ music. Most composers would have called the piece "Allegretto in A Major." It has a nice lilt and is one of those pieces that always win an audience's favor; it consists of a first section in A Major, a middle portion in F Major *Poco meno mosso*, and a return to the original material. It is not difficult to play and is very effective.

* * *

"GIVE A MAN A HORSE HE CAN RIDE." By Geoffrey O'Hara. "Love's Paradise." By Mary Helen Brown. "One of These Bright, Sweet Days." By Kenneth S. Clark. (New York: Huntzinger and Dilworth.)

A real "man's song" is what Mr. O'Hara has given us in his "Give a Man a Horse He Can Ride"; we might almost paraphrase it to "Give a Man a Song He Can Sing"! This is the song, for it has just the quality that will make all male singers attached to it. It is the James Thomson poem, and Mr. O'Hara has gotten into its spirit finely, in a wholly direct manner, without any pose or affectation. It has a real "punch" and the middle part, "Give a man a girl he can love," has several melodic phrases in it that will carry the song over as a distinct "hit." The man who cannot rouse an audience to enthusiasm with this song is a poor singer. It is issued for tenor, baritone and bass and is equally effective in all three keys.

Miss Brown has done one of the most spontaneous of songs in her "Love's Paradise," a song that is full of joy and brightness. Although it is frank in its melodious appeal, it has a lot of harmonic interest as well. It is to be had for high and low voices.

Setting Frank L. Stanton poems is a hobby with American composers, and Kenneth S. Clark has done his task splendidly in composing music to Mr. Stanton's "One of These Bright, Sweet Days." It is a simple song, sincere and natural in every accent, and it has a charm that is just as distinct as its simplicity. A singer with personality and the ability to sing dialect (like most of Mr. Stanton's poems it is in the negro idiom) can make a great success with it. Three keys, high, medium and low, are issued.

GEMS FROM THE LYRIC PIECES OF EDVARD GRIEG. Compiled by G. H. Dows. Edited by Constantin Sternberg, Alexander Lambert and Paolo Gallico. (New York: Jos. W. Stern & Co.)

In Stern's "Leisure Hour Series," which Mr. Dows is compiling so ably, this Grieg album is the first to appear. In it are some twenty compositions, chosen from the great Norwegian's many sets of "Lyric Pieces," and chosen with good sense, making an ideal album for the gifted amateur, and also an album that pupils will want to have. For it is hardly necessary for piano students to possess all the pieces of this type that Grieg wrote.

Messrs. Sternberg, Lambert and Gallico have done their work in editing these compositions with the distinction that one expects from musicians of their rank. Better editors are not to be had, for all three of these pianists are specialists and their editing is of the highest type. The album is well engraved and printed and is put forward at the small price of fifty cents—within the reach of all.

In the album we find the "Album Leaf," "Dance of the Elves," "Folk Song," "Patriotic Song," Waltz and "Watchman's Song," all from Op. 12, and such popular pieces from the later opus numbers as the Nocturne, Op. 54, No. 4; Erotik, Op. 43, No. 5; "To Spring" and "Butterfly" from the same opus, and the beautiful and much neglected "At Thy Feet," from Op. 68, as well as many others.

A. W. K.

NEW MUSIC RECEIVED SONGS

"White Hyacinths," "Dreams." By Elsie Tade Hawson. (Los Angeles: Mission Music Publishing Co.)

FOR THE PIANO

"Sylvia," "March of the Troopers." By H. G. Miller. (Los Angeles: Mission Music Publishing Co.)

PART-SONGS

For Mixed Voices
Secular

"America the Beautiful." By William Arms Fisher. (Boston: Oliver Ditson Co.)
"Our Slogan, U. S. A.!" By J. Lewis Browne. (Chicago: Gilbert Music Co.)

ANTHEMS

"Softly Now the Light of Day." By W. Berwald. "Still, Still with Thee." By C. W. Henrich. "I Will Lift Up Mine Eyes." By J. Lamont Galbraith. "O God of Love, O King of Peace." By William Reed. (Boston: Oliver Ditson Co.)

CHORAL WORKS

Choral Fantasy from "La Gioconda." Arranged by Arthur B. Keene for Solo Voices and Chorus of Mixed Voices, with Orchestra or Piano Accompaniment. Vocal Score. (Boston: Boston Music Co.)

Temple Black Gives Two Recitals at Cliffhaven, N. Y.

Temple Black, the New York tenor, gave two recitals at Cliffhaven, N. Y., on July 23 and 24. The programs were given in the Summer School there and were received with great favor. Mr. Black added to the interest by giving brief explanatory talks about the composers and their work. His July 23 program included old pieces of Scarlatti, Caldara and Sarti, French songs by Fauré, Massenet, Hue and Bizet, a group of old Irish melodies arranged by William Arms Fisher and American songs by Buzzi-Peccia, Fay Foster, James P. Dunn and Brewer. On Tuesday he gave Haydn and Handel pieces, H. T. Burleigh's "The Glory of the Day Was in Her Face" and "One Year," Kramer's "Allah" and "The Last Hour," a group of folk-songs, old Irish, English and Negro and modern songs by Ware, Ronald and Dunn.

PIANIST EXPOUNDS CHOPIN ADMIRABLY

Praise for Hunter Welsh in Second Lecture-Recital at U. of Penn.

PHILADELPHIA, July 30.—The second in the series of lecture-recitals, "Masterpieces of the Pianoforte," scheduled by Hunter Welsh at the University of Pennsylvania, was given in Houston Hall on Friday evening. Mr. Welsh experienced no difficulty in holding the attention of his large audience throughout the presentation and, as a consequence, from the beginning of his spoken text to the final chord of a well chosen set of program illustrations, an interest was maintained and toward the close gradually intensified.

Hunter Welsh is happily possessed of a pleasing speaking voice, while his manner of presenting a subject has in it the charm of impromptu conversation enhanced by clear enunciation and an attitude of pronounced sincerity.

"Chopin and His Works" was the subject selected for discussion. In unfolding the known facts relative to the composer and his writings, likewise in offering more or less original deductions concerning Chopin's status and influence, Mr. Welsh drew some thoroughly logical conclusions of fine educational value.

Among the numbers presented the A Flat Major Polonaise was given with a masterly balance of intellect and emotion. Other offerings included the "Marche Funèbre" and a group of mazurkas, all of which were interpreted in most distinctive style. M. B. SWAAB.

TO HELP ARTISTS GET HEARING

National Opera Club to Create Opportunity for Singers

The founder and president of the National Opera Club of America, Mme. Katharine Evans von Klenner, recently delivered an address on the topic of securing State and municipal aid for opera before a convention of Chamber of Commerce representatives and delegates from other civic bodies at Chautauqua, N. Y.

As a direct result of that address and at the solicitation of those who heard her, Mme. von Klenner is already taking up this important matter with many leading commercial and professional organizations throughout the country. It became evident at this convention that there is much more popular sentiment in favor of public aid being accorded opera and music in general than had been commonly supposed. What the hundreds of Chambers of Commerce in this country begin to work to obtain they frequently secure, and much may be accomplished through the efforts of Mme. von Klenner along these lines.

Another feature of the plans for the coming winter is the opening of the club's home, the grand ballroom of the Waldorf-Astoria, to any manager or artist of talent who desires to secure a public semi-professional debut, with every facility and accessory, without any cost to the artists or managers. The room is a splendid auditorium, and one of the most expensive in town. Of course, those who are permitted to appear must be really capable artists.

CHARLES HARRISON

A VOICE ENJOYED BY ALL, THROUGH HIS VICTOR, COLUMBIA, AND EDISON RECORDS

"His voice is a true tenor of beautiful quality and wide range. His singing is free from all affectation. Perfect emission has given him a re-

markable breadth of delivery and it has also made it possible for him to sing fortissimo or pianissimo without change of timbre, his mezzo-voice being

as vital as his full voice. That he is a thorough musician is shown by the authoritative way he sings the larger work."—
NEW YORK POST.



Exclusive Management: WINTON & LIVINGSTON, INC., AEOLIAN HALL, NEW YORK

LOUIS

S I E G E L

VIOLINIST

"Remarkable violinist, excellent style and great personality."

Exclusive Management: Winton & Livingston, Inc., Aeolian Hall, N. Y.

Auburn Seminary To Celebrate Centennial With Pageant

Music for Inspiring Celebration to Be Composed by Frank LeFevre Reed, Who Wrote Music for Austin Pageant—Selection of Mr. Reed Made as Endorsement of John C. Freund's Campaign for American Music—Date of Performance Still Uncertain, but Plans for Production Will Be Completed This Summer

AUBURN, N. Y., July 25.—Auburn Theological Seminary will be 100 years old in October, 1918. Music and drama in an historical pageant will form the celebration. A century has passed since the seminary was started to educate ministers to meet the great need for spiritual leadership in western New York, caused by the great inpouring of settlers into a region that has ever been notable in the history of the United States.

The seminary authorities after long and careful consideration have decided that the history of the institution and of its service to the church and the nation is itself the most appropriate subject matter for the Centennial celebration. It is now more than three years since President George Black Stewart took up with William Chauncy Langdon, the pageant master, the question of a pageant for the centennial. Last winter the decision in favor of that form of celebration was finally made and Mr. Langdon was engaged to make the necessary historical study and to write the pageant. This he will complete this summer. It is, of course, possible that on account of the war the celebration may be deferred until peace gives release from war service, to which President Stewart and the other members of the faculty and students have given themselves unreservedly.

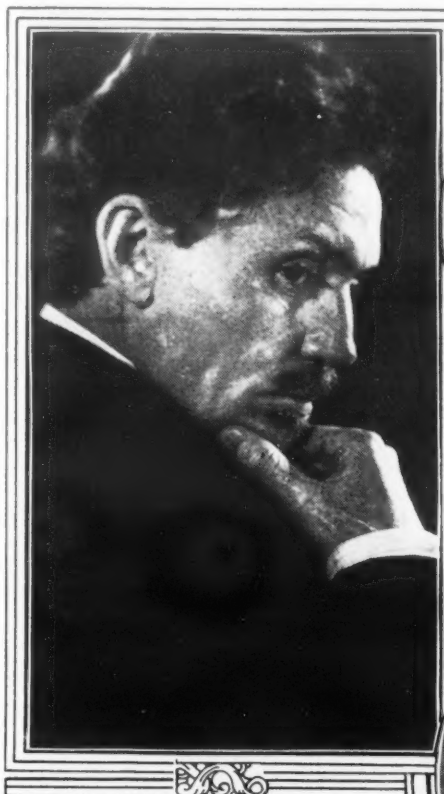
It is characteristic and inspiring as an example of true American spirit that President Stewart is serving as chairman of both the Auburn City and the Cayuga County Committees of Public Safety. The Revolution knew parsons of the same type.

No delay that may be necessary in the producing will, however, affect the writing of the drama, composing the music or painting the poster which will be the central feature of all the publicity and which is itself a worthy memorial of the Centennial. The design, painted by George H. Hollowell of Boston, will be reproduced in full color and several sizes. Every missionary who has gone forth from the seminary, however far he may have gone into foreign lands, will receive a large and beautifully executed copy of it. It has also been suggested that it be reproduced in stained glass for one of the seminary buildings.

Music by Frank Reed

The pageant music will be composed by Frank LeFevre Reed. The selection of Mr. Reed is an indorsement of the American music campaign so eminently led by John C. Freund of MUSICAL AMERICA, and it was so intended. In his musical education Mr. Reed is an American product, one of those who gratefully call Percy Goetschius master. He is now head of the Department of Music at the University of Texas. In 1915 Mr. Reed composed the beautiful music for the pageant of Austin, Tex. This music not only led to an enthusiastic uniting of the musical interests of the city of Austin and of the University of Texas under the auspices of the Hon. A. C. Wooldridge, Mayor of Austin, to form the Austin Municipal Orchestra and Chorus, but also led directly to the selection of Mr. Reed for the composing of the Auburn music.

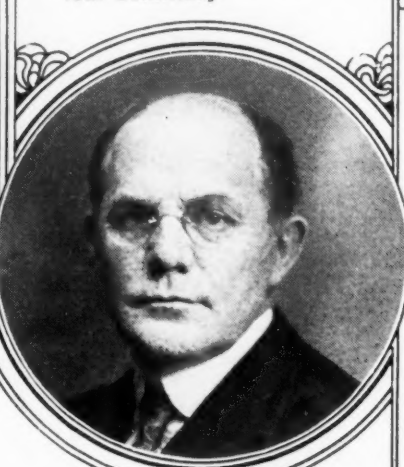
The pageant scheme as constructed by Mr. Langdon provides a free opportunity for the composer in the orchestral music. The pageant music will be composed by Mr. Reed on a consistent and closely knit motif system, as was the Austin music. Not only does this take the pageant music up out of the realm of incidental music into freedom as a distinct art-form in itself, but also it be-



—Photo by Lerski
Frank LeFevre Reed, Composer of the Centennial Pageant Music of Auburn Theological Seminary, and Professor of Music, University of Texas



George Black Stewart, President of Auburn Theological Seminary



William Chauncy Langdon, Author of the Pageant. On Right: Poster Announcing the Centennial Pageant, Painted by George H. Hollowell. (Photo © 1917, Auburn Theological Seminary.)

comes thereby possible for the music to contribute vitally to the unity of the pageant as a drama, indeed so vitally that the limitations of the music in no sense render it subordinate but a primary element in the structure of the pageant.

Pageant Outline

The following scenes will be given in the pageant:

The Foundations of Reformed Protestantism; the Settling of the Military Tract (1802); The Starting of Seminary (1818); Aletheia Eleutheraia!; The Auburn Convention (1837); The Reunited Church (1869); The Light That Lighteneth; From All the Earth (1918); The Future of the Seminary; The Glory of Fulfillment.

The introductory scene, "The Foundations of Reformed Protestantism," will in rich spectacular manner present the historic background of the Presbyterian Church and center in the sixteenth century figures of John Calvin, Farel and Beza, Luther and Melancthon, Cranmer and Knox. The second orchestral scene,

SECTIONAL CHORUS IS BALTIMORE PLAN

Movement Launched to District City—Keen Competition Has Been Result

BALTIMORE, MD., July 30.—Believing that the establishment of sectional choruses, formed in the different parts of the city, would bring about a firmer interest in the general community concerts, Frederick R. Huber has gained the sanction of Mayor Preston and has launched this spirited plan. The first sectional chorus concert, with the assistance of the Municipal Band, John Itzel, director, was given at Hollins Street and Fulton Avenue on Tuesday evening, July 24.

The program gave the community chorus opportunity to revel in the singing of patriotic songs and American folk-songs. It was surprising how quickly the new recruits responded to the call of the songs, and there is evidence that the movement will produce a broader appeal and result in even greater success than in former seasons. It is planned to have the sectional choruses assemble as a whole, thus swelling the massed chorus to even greater proportions than in the past. Concerts are being planned, and as there is much rivalry in the various sections of the city as to the size and the quality of the chorus, this wholesome activity gives significance to music's progress during the summer months. Mr. Huber lays much stress upon the formation of sectional chorus bodies, as members of the complete Community Chorus, being convinced that the smaller

units gain a better drill in their individual efforts, and, incidentally, through the spirit of competition, advance in quality and thus raise the general effectiveness of the whole body. As yet, the musical fare of these free-hearted song aspirants has been confined to what a Spalding may dub "below standard," but to those who have placed their confidence in the massed appeal the "un-esthetical" diet to which the community choruses have been limited locally gives promise of true musical growth.

The work of Mrs. W. W. Snyder, soprano soloist with the City Park Band this week, has been favorably commented upon by the large public and the musicians who heard the concerts. Mrs. Snyder is a pupil of Edgar Paul and is soloist at St. John's Protestant Episcopal Church, Govans. Her offerings were chosen from Puccini operas.

Bart Wirtz, 'cellist, and Harold D. Phillips, organist, both members of the teaching staff at the Peabody Conservatory of Music, were soloists at the fifth recital given to the members of the joint summer schools of the Peabody Conservatory, the Johns Hopkins University and the Maryland Institute on Friday evening, July 20. Mr. Phillips gave prominent representation to the work of an American with Horatio Parker's "Festival Overture" and presented his transcription of the Beethoven Andante from the C Minor Symphony. Bart Wirtz played numbers from "the three cello B's"—Bruch, Bargiel and Boellmann—with excellent taste.

At the sixth recital on Sunday afternoon, July 22, Anna H. Peterson, organist, assisted by Maud Albert, contralto, appeared before a large audience. Miss Albert's singing of Burleigh's "Deep River" gave much pleasure. Miss Peterson chose a classic program and played it effectively.

At the open-air service at the Pro-

testant Episcopal Cathedral of the Incarnation on Sunday, July 29, Orlando Apreda, violinist, member of the Baltimore Symphony Orchestra and of the Baltimore String Quartet, was the soloist.

F. C. B.

Where Song and Not Singer Is of Paramount Importance

"The musician in India," writes Ananda Coomaraswamy in the April issue of the *Musical Quarterly*, "finds a model audience—technically critical, but somewhat indifferent to voice production. The Indian audience listens rather to the song than to the singing of the song: those who are musical, perfect the rendering of the song by the force of their own imagination and emotion. Under these conditions the actual music is better heard than where the sensuous perfection of the voice is made a *sine qua non*: precisely as the best sculpture is primitive rather than suave, and we prefer conviction to prettiness—'It is like the outward poverty of God, whereby His glory is nakedly revealed.' None the less the Indian singer's voice is sometimes of great intrinsic beauty, and sometimes used with sensitive intelligence as well as skill. It is not, however, the voice that makes the singer, as so often happens in Europe."

Mrs. Lemmel's Children's Songs Charm Portland, Ore.

PORTLAND, ORE., July 27.—During the visit of Mrs. Helen Howath Lemmel in Portland, Ore., she has been the guest of honor at several social functions. Her children's songs have been received with much appreciation by those who have been so fortunate as to hear her delightful interpretation. Nettie Leona Foy, a local pianist, accompanied her upon each occasion.

H. C.



LONDON ENDING BRILLIANT SEASON OF OPERA

Carl Rosa Series Extended a Month—Beecham Company Continues Until End of July—Début of Teresita Carreño-Blois Shows Artist Inherits Gifts of Her Distinguished Mother—Her Experiences as a Prisoner in Algeria—Giovanni Barbirolli's Début Adds Another To List of Gifted 'Cellists

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, July 8, 1917.

LAST night the Carl Rosa Company said farewell to London—temporarily, we hope—at the Shaftesbury Theatre. Their season has been extended beyond the original six weeks by a month; now they go to one or two suburban houses before beginning their autumn tour through England, Scotland, Ireland and Wales. Their operas have been popular and the season has introduced to us old favorites and some most pretty and promising beginners, of whom we have had the pleasure of writing.

The Beecham Opera Company goes on at Drury Lane for another three weeks. This week we are promised the long-looked-for revival of "The Marriage of Figaro," to which Sir Thomas Beecham has devoted very special care and which he will conduct. Miriam Licette will be the Countess, Désirée Ellinger Suzanna, Bessie Tyas Cherubino, Frederick Austin Count Almaviva, Alfred Heather Basilio and Frederick Ranalow the Figaro. The period of the mounting is 1786 and as there have already been some half dozen dress rehearsals, the première should go with real Mozartian snap.

Cernikoff gave a very attractive piano recital in Æolian Hall, at which he was assisted by Nellie Keuller. Their performance on two pianos of Mozart's Sonata and Liszt's Concerto Pathétique was splendid, and the concert giver was at his best and most fascinating in his playing of lesser pieces by Rameau and de Severac.

End Sunday Concerts

The last Sunday concert of the season took place in Albert Hall to-day, arranged by Lionel Powell, and is a very fine operatic program, under Sir Thomas Beecham, with the best of his orchestra and singers.

Yesterday London enjoyed (?) her biggest air raid, but notwithstanding "house full" boards were out at both operas and at three concerts. At the Zoological Gardens the Band of the Blues—the Horse Guards—discouraged music to a large audience and the camels and elephants were busy with their joyful, childish burdens. I heard an American remark: "Wonderful city! No one

disturbed and 'business as usual' within fifteen minutes."

The Guildhall School of Music gave their summer term concert in the Queen's Hall under the patronage of Queen Alexandra, and in every item the perform-



Giovanni Barbirolli, 'Cellist, Who Has Just Made a Successful Début in London

ances reached a very high standard and promised well for the music of the future. Margaret Fairless proved herself a youthful violinist of talent and temperament and Antoinette Trydell an equally talented organist, Grace Williams and Rene Maxwell singers of great vocal attainments and Chilton Griffen a very finished pianist. Dora Labette also sang, but as she is "out" we already know her singing, which is consistently pure and charming.

Carreño's Daughter in Début

The interesting first appearance here of the week was that of Mme. Teresita Carreño-Blois, daughter of the late eminent pianist, Mme. Carreño. She proved herself to be a musician of parts, of great technical ability and insight. Mme. Carreño-Blois played the D Minor Toccata and Fugue by Bach, the C Major Sonata by Beethoven, a Fantasie Orien-

tal by Sininian, pieces by Liszt and Schubert-Tausig and three sketches of her own composition delightfully, although evidently most painfully nervous. Teresita Carreño has only just returned from a very trying and nerve-racking experience in Algeria, where, owing to her papers of identification not being in order, she was detained in prison by the French authorities and daily expected to be shot as a spy.

She says she gave her recital here to prove that she is a pianist and composer and also on account of contracts involved, otherwise she would have preferred to wait until the autumn, when she would have entirely recovered from the effects of a severe mental breakdown. She is also naturally anxious to visit America professionally and to learn some details of her mother's death, for at present the newspaper reports are all she has. Her recital was in the Steinway Hall.

In Æolian Hall Mme. d'Alvarez gave her last recital for this season and her admirers gathered in force to acclaim her wonderful versatility and accomplishments in a program ranging through Spanish folk-songs, Bach, Rameau, Debussy, Rimsky-Korsakoff, Massenet, M. Kennedy Fraser and Manlio di Veroli to her last encore, "The Sweetest Flower That Blows." All equally well sung and testifying to the beauty of her voice and her keen artistic and dramatic perceptions.

The Oriana Madrigal Society had its annual concert in Æolian Hall and gave us most excellent part singing under the direction of C. Kennedy Scott, and two gems of Madrigals, "Sweet Honey-sucking Bee" by Wilby, "Have I Found Her?" by Pilkington, and Gibbons's "What Is Our Life?" Albert Sammons and William Murdock were associated in a very fine performance of John Ireland's Sonata in A Minor and there were modern part songs by Balfour Gardener, Parry and Elgar.

McEwen Nocturne Presented

The Saturday "Pop" of the London String Quartet was as delightful as ever, and had the advantage of having Fanny Davies for the piano part in Brahms's Quintet in F Minor for piano and strings. The feature of the concert was the first performance of J. B. McEwen's "Nocturne for String Quartet" for two violins, viola and cello, the theme for which is inspired by the lines:

"The tired ocean crawls along the beach
Sobbing a wordless sorrow to the moon."

A clever work with charm and character, but all too short, for in five minutes all is told and the lulling lap of the waves is over.

Budden-Morris, Australian pianist, gave his second recital in Steinway Hall and in a program including Bach-Tausig, Schumann, Brahms, Chopin, Debussy, Ravel, Schubert-Liszt and Schubert-Tausig gave evidence of the wide range of his sympathies and his varied talent, fully confirming the good opinions expressed of him at his earlier recital.

At the Leighton House garden party with music we had a most enjoyable time, for "wind and weather permitted" and music was discoursed charmingly by Thelma Bentwich, 'cellist, with Marie Joliet at the piano, and by Dorothea Webb in some delightful songs.

At the Thursday "Twelve O'Clocks" the Quartet for piano and strings in E Minor by the late W. Y. Hurlstone was given and the impression of its great charm and individuality was deepened. It is sure to take its rightful place in the library of chamber music. Other items were the Fauré Quartet for piano and strings, with Mathilde Verne at the

piano, and Rhoda Backhouse, Waldo Warner and Warwick Evans completing the quartet. Mlle. de St. Andre was the vocalist and sang charmingly.

At his fifth lecture-recital Edwin Evans discoursed on "The Foundations of Twentieth Century Music" and gave us much interesting matter for thought.

American Evening

The Music Club have an "American Evening" in the Grafton Galleries on Wednesday and Felice Lynne, Robert Parker and Victor Benham are among the artists who will assist.

Giovanni Barbirolli, a young 'cellist of British birth, but Italian parentage, has just made a successful début here and earned the encomiums of the entire press. He is a pupil of Hubert Walenn. At his recital he played the Locatelli-Piatti Sonata in D Major for violoncello in a truly masterly manner for his breadth of tone is exceptional and his technique excellent, both of which qualities were super-evident in his playing of Boellmann's A Minor Sonata for 'cello and piano, in which he was assisted by Ethel Bartlett. A Prelude, Sasabande and Bouree, Nos. 1 and 11, by Bach, and some modern pieces by Cyril Scott, César Cui and Davidoff were equally delightfully played. HELEN THIMM.

ANALYZE ORGAN PROGRAMS

Interesting Data Drawn from Study of Organ Players' Club Recitals

An analysis of the programs of twenty-five recitals played by the American Organ Players' Club during the season 1916-17 discloses some interesting data. Of the 194 numbers played, 152 were pure organ music written originally for the instrument; of "Transcriptions" there were but 32, says the *New Music Review*. J. S. Bach, as is to be expected, heads the list with 14 numbers. Karg-Elert, 6; Rheinberger, Federlein, Bonnet, Guilman, each 5; Widor, Rogers and Frysinger, each 4; Handel, d'Evry, Stoughton, E. Martin, Franck, Tschalkowsky; Borowski, Schminke, Mendelssohn, Faulkes and Nevin, each 3; Macbeth, Vienne, Sheppard, Meale, Rubinstein, Reger, Déthier, Diggle, Wagner and Lemare, each 2. Among those appearing once were Macfarlane, Debussy, Corelli, Demarest, Brewer, Boellman, Schumann, Saint-Saëns, Becker, Merkel, Callaerts, Foote, Dubois, Parker and Tours.

This list does not include compositions by club members, whose names appeared: Reiff, 7; Kinder, 5; Maitland, 4; Adicks, 3; Fry, 3; Hardy, 2; Barnes, 2; Sears, Ward, Starke, Maxson Wadlow, Banks and Gill each once.

Florence Otis Aids Red Cross in Many Benefit Concerts

Florence Otis, the popular soprano, is in New York perfecting her programs for next season's concerts, as well as studying several operatic rôles. She has been appearing in concerts for the benefit of the Red Cross and is scheduled to sing in Norwalk, Conn., on Aug. 29 for the same cause. Week-end trips constitute the only recreation for Miss Otis this summer.

MME. CARA
SAPIN
CONTRALTO
Address: 538 Newbury Street, BOSTON

FAY CORD
Soprano
Management:
East—K. M. White, Colonial Bldg., BOSTON

HELEN ALLEN HUNT CONTRALTO SOLOIST AND TEACHER
Studio: 509 Pierce Bldg., Boston, Mass.

LAURA LITTLEFIELD —SOPRANO—
ORATORIO AND CONCERT
Address: 87 St. Stephen St., Boston

Harriot Eudora Barrows
Teacher of Singing SOPRANO
Trinity Court, BOSTON

New England CONSERVATORY OF MUSIC

George W. Chadwick
Director

Year opens
September 20, 1917

BOSTON, MASS.

Located in the Music Center of America
It affords pupils the environment and atmosphere so necessary to a musical education. Its complete organization, and splendid equipment, offer exceptional facilities for students.
Dormitories for women students.

Complete Curriculum
Courses in every branch of Music, applied and theoretical.

Owing to the Practical Training
In our Normal Department, graduates are much in demand as teachers.

The Free Privileges
Of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student.

A Complete Orchestra
Offers advanced pupils in piano-forte, voice, organ and violin experience in rehearsal and public appearance with orchestral accompaniment.

Dramatic Department
Practical training in acting.

Address Ralph L. Flanders, General Manager

EVELYN SCOTNEY HOWARD WHITE
Now in Australia
Address Care of J. & N. TAIT, Auditorium, Melbourne

Management:—A. H. HANDLEY
162 Boylston Street, BOSTON

MARTHA ATWOOD-BAKER SOPRANO

AN "INTERLUDE" IN THE MUSICAL WORK OF TOPEKA SONG LEADER

Mrs. Carey Wilson Is Versatile Promoter of Community Music in Kansas

TOPEKA, KAN., July 26.—Between her work of reading song manuscripts submitted in the Kansas State song contest and making plans for furthering municipal music in Topeka during the fall and winter, Mrs. Carey J. Wilson, State chairman of the music department of the Women's Kansas Day Club, dressed in overalls, is swinging a brush and painting her home.

Mrs. Wilson introduced municipal or community sings to Kansas some two years ago and the idea has spread into all parts of the State. She is a pianist of ability and has long been identified with musical educational work here. She is organist in the Christian Science Church and is a former music department chairman for the Woman's Club.

Just now Mrs. Wilson is planning a musical program of unusual interest for Topeka people this winter. First she proposes to hold a series of patriotic community sings in the Auditorium. In addition, or as a part of these sings, she hopes to secure the co-operation of local artists in offering musical programs, with solo, instrumental and chorus numbers. Many of the leading musicians here have pledged their co-operation in the undertaking.

Another favorite project of Mrs. Wilson's is music lessons for the little children in Topeka whose parents cannot afford to pay the prices asked by professional teachers. In co-operation with the music teachers, school board and women's clubs, such a plan has been worked out in Indianapolis, and an attempt will be made by Mrs. Wilson to accomplish the same results here in the interest of popularizing music.

Mrs. Wilson is very much interested in the State song contest. The contest for song poems, arranged by the Women's Kansas Day Club, has closed and fifty poems were submitted. The manuscripts are now in the hands of the judges and as soon as a decision is reached the prize poem will be published.



Mrs. Carey J. Wilson, Leader of Community Music Movement in Topeka, Kan., Takes a "Day Off" to Paint Her Home

Then the musicians of the State will be asked to enter a contest to furnish the score. It will be an all-Kansas production.

The judges, who will select the best poem offered, were named by Mrs. Wilson as follows: Effie Graham, Mrs. Thomas Doran and Mrs. Oscar L. Moore. Dean Harold Butler of the fine arts department of Kansas University will decide whether the poem chosen can be set to appropriate music before the words are made public. RAY YARNELL.

BOSTON SOCIETY HEARS NOTED ARTISTS IN RECITAL

George Copeland and Percy Grainger
Appear in Benefits for Essex
County Red Cross

BOSTON, MASS., July 23.—A series of musicales for the benefit of the Essex County Chapter of the Red Cross has been a prominent feature of the social season at the North Shore this summer. The first was given recently by George Copeland at the home of Mrs. Bayard Warren at Pride's Crossing. All the qualities that make Mr. Copeland unique among American pianists were in full evidence. His playing of Chopin revealed his marvelously limpid tone, delicacy of touch and sense of rhythm. MacDowell's "Sonata Tragica" seemed like the epic drama of a primitive people roused to conflict. As always, Mr. Copeland's interpretation of the modern French masters was so wholly in the vein that they sounded as if they were being played for the first time, so absolutely spontaneous was the effect. Those who

had the afternoon in charge were much pleased at the financial results, for the proceeds were almost \$1,000.

The second of this series was given by Percy Grainger at the home of Mrs. Oliver Ames. Clad in khaki and shorn of his aureola of golden hair, Mr. Grainger seemed as changed in person as in artistry. Throughout the afternoon one felt the presence of the martial spirit with which the Australian pianist is surcharged. His transcription of folk-songs and his own inimitable Morris dances were thoroughly enjoyed and he was obliged to add to the program.

J. M. B.

Mannes School Announces Plans for Second Season

The 1917-18 Year Book of the David Mannes Music School, David and Clara Mannes, directors, 154 East Seventieth Street, New York City, is just issued. The school this fall begins its second year, the success of the first year far exceeding the anticipations of the directors. The aim of the school, as set forth in the foreword of the booklet, is that



Conover Pianos

Receive high commendation from the UNIVERSITY OF MINNESOTA

THE UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE AND THE ARTS
DEPARTMENT OF MUSIC MINNEAPOLIS

Cable Piano Company, Chicago, Illinois.

Gentlemen:—

The Conover Pianos which we purchased some time ago for studio and practice pianos are most satisfactory. They stand up well under the many hours of use, both in regard to pitch and tone. The action is good, the tone quality full and singing. I am glad to have had this first hand knowledge of the merit and durability of the Conover Piano.

Sincerely yours,
(Signed) Carlyle Scott.

Conover Pianos are more conservatively priced than any other really great piano of today. Moreover, they may be purchased on Easy Terms of Payment. Used instruments accepted in exchange. Write today for free Art Catalog, price list and details of our Easy Payment Plan.

The Cable Company

Wabash and Jackson

CHICAGO

"the talented student can find every opportunity for his best development, and the school is also for those whose sincere love of music alone prompts them to take up its study." For the benefit of the latter there are classes designed to meet the needs of those lacking technical proficiency. A leading feature of the David Mannes Music School is the abundant opportunity afforded for ensemble practice, under the personal direction of Mr. and Mrs. Mannes. Noteworthy additions to the faculty for the coming year are Ernest Bloch, eminent Swiss composer, who will give courses in composition, orchestration and advanced theory; Mme. Yvette Guilbert, who announces a course of ten class lessons in lyric and dramatic interpretation and diction, and Thomas Whitney Surette, who will supervise classes for children and for adults, and give lectures on the "Development of Music." Registration begins on Wednesday, Sept. 26.

Elizabeth Wood's Successful Début

One of the highlights in the performance of "The Messiah" given at the Auditorium, Ocean Grove, N. J., Saturday evening, July 21, was the singing of Elizabeth Wood, the contralto, who on this occasion made her début in the North. A veteran conductor who was in the audience made the observation that no finer oratorio singing had been heard in recent years than the singing of Miss Wood. New York musicians will have an opportunity of hearing her in recital at Aeolian Hall on Oct. 20. Ellmer Zoller will be the accompanist.

Pupils of Joseph D. Brodeur Heard in Worcester Recital

WORCESTER, MASS., July 24.—Among the latest of the summer recitals given in Worcester was that a few nights ago by a large number of piano, organ and voice pupils of Joseph D. Brodeur, organist of Notre Dame Church. The re-

cital was given in Jeanne d'Arc Hall and was attended by a capacity audience of music-lovers and connoisseurs, who were generous with their applause. Among the composers represented on the long but excellently arranged program were Schumann, Homer, Thomas, Chamade, Karganoff, Sinding, Rachmaninoff, Grieg, Schütt, Chopin, Liadoff and Moszkowski. The pupils who were presented by Mr. Brodeur were Therese Jacques, Lucille Dubrule, Louwalmine Jacques, Suzanne Jacques, Beatrice Galipeau, Eva Gosselin, Bertha Lagasse, Yvonne Boulay, Lea Brodeur, Flora Barry, Oscar Rocheleau, Rolland Perreault, Ferdinand Dubrule, John J. Bulman and Arthur Bourgeois. Also these pupils from out of town: Rachel Hallé, Danielson, Conn.; Ida Robert, Auburn; Marie Gauthier, Fisherville, and Jeanne Levesque of Danielson. T. C. L.

American Music Teachers Prosper in War Time, Anna Case Believes

"One result of the European war," said Anna Case, "which is not generally discussed, with all the other more vital questions at hand, is the fact that it has brought unbounded prosperity to American music teachers. Music students of necessity have had to remain here since the war started three years ago. The musical activities here have been stimulated by the presence in America of the great number of professional musicians who have brought music to more and larger audiences and who have widened the spheres of musical influence. With these two factors at work, music students have increased and they have had to seek American teachers. Statistics are not available as to the numbers of the teachers, but my personal acquaintance with many convinces me that they are very prosperous."

Elsa Alves, soprano, daughter of Mrs. Carl Alves, the prominent New York voice teacher, was married on June 30 to Frank Rogers Hunter.



GRACE HOFFMAN

Coloratura Soprano

Hear Her Pathé Records

Address, 308 West 82nd St.

Telephone, Schuyler 8120

New York

MISCHA ELMAN

Entire season 1917-18
Now Booking

EXCLUSIVE MANAGEMENT: METROPOLITAN MUSICAL BUREAU, AEOLIAN HALL, N.Y.

THREE PERFORMANCES OF MERIT GIVEN AT RAVINIA

Opera-Goers Hear Splendid Presentation of "Aida," "Il Trovatore" and "Traviata"—Richard Hageman Leadership Evolves Fine Orchestral Effects—Harry Barnhart Conducts Monster "Sing" by Five Thousand Jackies of Naval Training Station—Civic Music Association Plans to Send "Singing Navy" Abroad—Chicago Operatic Company on Extended Summer Tour

Bureau of Musical America,
Railway Exchange Bldg.,
Chicago, July 27, 1917.

ESTELLE WENTWORTH, soprano, sang "Aida" at Ravinia Park, Sunday evening, as guest-artist. She was one of the stars at last summer's opera. Her singing showed progress over her work last year, for she has to a great extent conquered the tremolo that marred her singing, except in the lower part of her register, where at times the tremolo was very marked. The middle and upper part of her register are delicately beautiful, and the lower tones are of rich quality. In the softer passages, as in "O Patria Mia," her tones were voluptuously lovely and of fine velvety texture.

Frances Ingram was not well suited to the part of *Amneris*, but the tonal splendor of her voice won much applause. Morgan Kingston sang *Rhadames*. His voice grows on the hearer with each repetition. The other parts were well sung. Henri Scott's *Ramfis* and Louis D'Angelo's *King*, filling out a splendid ensemble in the great concerted number in the first act. Millo Picco's reliable artistry gave full value to the rôle of *Amonasro*. The stage settings were unusually beautiful, especially in the Nile scene, where the rolling of the waves in the river were very realistic.

"Il Trovatore" Beautifully Done

Wednesday's opera, "Il Trovatore," disclosed Morgan Kingston in his best rôle. His acting was convincing, and his voice seemed perfectly adapted to the melodious lines sung by *Manrico*. Estelle Wentworth appeared as guest artist, singing, in English, the rôle of *Leonora*. The other rôles were sung in Italian. Miss Wentworth was in slightly poorer voice than in "Aida" the previous Sun-

day, but she made a good impression notwithstanding. Millo Picco sang the *Count di Luna* with his usual authoritative manner.

The star of the performance was Frances Ingram as *Azucena*. Not only was her impersonation of the rôle thoroughly convincing from a dramatic standpoint, but her singing would be almost impossible to excel. Her voice was glorious, the opulence and superb rich colors of her unusual contralto being voluptuous by virtue of sheer beauty.

Florence Macbeth was starred as *Violetta* in Verdi's melodious "La Traviata," Thursday night. Three scenes were given—the banquet, garden and death scenes. Orville Harrold was cast as *Alfredo* and Millo Picco as *Germont*. Miss Macbeth's voice was clear and fresh, birdlike and beautiful to listen to, though lacking in warmth. Her coloratura work was delicate, and absolutely true, a quality only too rare in coloratura sopranos. Her singing of "Ah fors e lui" and "Sempere libera" in the first act was enthusiastically received. Orville Harrold was excellent at times, and at other times his voice lacked sweetness. He was especially good in the duet, "Parigi o cara." Millo Picco's solid, dependable baritone was at its best in *Germont's* solo in the garden scene, and he was roundly applauded.

Richard Hageman's truly remarkable orchestral effects merit especial commendation. The delicacy of shading, the pure beauty of tone in the strings, the perfection of ensemble and absolute precision of attack evoked under his leadership were unusual, even for one of the great symphony orchestras. I have never heard the waltz music of the first act played so wonderfully as the Chicago Symphony Orchestra played it last night at Ravinia Park under Hageman's direction.

Barnhart Leads "Jackies"

Five thousand "jackies" at the Great Lakes Naval Training Station were treated to a big "sing" Wednesday evening, in which they themselves were the performers. Harry Barnhart, leader of the New York, Buffalo and Syracuse community choruses, was brought here by the Civic Music Association of Chicago to lead the boys who have enlisted to help drive the submarines from the seas.

A grand time they had of it, beginning at half-past six in the evening and singing all the old familiar tunes, with occasional rousing "siss-boom-ahs" for Barnhart, the band, or themselves. Mina Hager came in for her share of cheers and "skyrockets" when she sang "Annie Laurie" for the boys. Barnhart did not need to work the jackies up to the spirit of the singing; they plunged into it with a vim and made easy work for their leader. The Civic Music Association is planning to continue the "sings" at the naval training station and send a singing navy of sailors to man our ships.

Charles W. Clark, American baritone, was featured this week at the Majestic Theater in high-class American and operatic songs. He opened his program with the prologue from "I Pagliacci," which he sang in English with resonant

beauty of tone and finished phrasing. He also sang Burleigh's "Deep River," "Even Bravest Heart May Swell," from "Faust," and Damrosch's setting of Kipling's "Danny Deever." Suffering from a cold, at times his voice betrayed a slight huskiness, and for this reason, I suppose, he did not use the full sten-torian power of his voice, preferring smooth tone and artistic finish to mere volume. He struck fire, however, in the *cavatina* from "Faust," which he sang stirringly, painting with his voice a vivid picture of the battle fires. His singing was cordially received.

Interesting Musicales Program

A reception and musicale was given Tuesday evening at the residence of Edna Gunnar Peterson. Many persons from out of Chicago were guests, as well as townspeople. A delightful program was given by Rosa Olitzka, Russian contralto; George F. O'Connell, tenor; Edna Gunnar Peterson, pianist, and Vera Brady Shipman. Mrs. Shipman gave a musical reading of Beethoven's Moonlight Sonata, explaining in story form the genesis of the work and illustrating her talk. Mrs. Shipman is now busy in the interests of her artists, and is having great success in obtaining satisfactory bookings.

Mme. Rosa Olitzka, well-known contralto, entertained a number of guests and musical artists from out of Chicago Wednesday afternoon at the Cafe Brauer.

Walter Knupfer has added the well-known tenor, Frederick Carberry, to the faculty of his recently founded School of Musical Arts. Associated with him will be Blanche van Buren, the gifted sister-in-law of Herman Devries, head of the Devries studio and music critic of the *Chicago American*. The Knupfer family will spend August at Magician Lake, Mich., where they have a summer cottage.

Theodora Sturkow-Ryder presented her artist piano pupils in recital yesterday afternoon. They showed the finger facility and smooth technique that distinguishes the work of their teacher, and played with accuracy and clarity a difficult program.

Arthur Kraft's Notable Feat

Arthur Kraft, concert and oratorio tenor, was called on to learn and sing on three days' notice the Reformation cantata, written by J. Victor Bergquist of Augustana College, Rock Island, Ill., for the quadricentennial of the Reformation. The concert was given by the North Side Luther League, at the newly built Irving Park Lutheran Church, preparatory to the concert at the Assembly in Grand Rapids, August 25, for which Mr. Kraft is engaged to sing the tenor part. This will be his third appearance in Grand Rapids this season.

The Chicago Operatic Company, consisting of Margery Maxwell, soprano; Fredonia Downing, contralto; John B. Miller, tenor; Magnus Schutz, bass; Amy Neill, violinist; Lillian Pringle, cellist, and Edgar Nelson, pianist, are touring the Western and Central States. The itinerary includes Colorado, Nebraska, Pennsylvania, Michigan, Indiana, Illinois

and Iowa. The company will return to Chicago August 31.

John Rankl, bass-baritone, will appear in Chautauqua with the American Operatic Quartet at different intervals during the summer. He will, however, take care of his teaching each week at the Rundle School of Music.

FARNSWORTH WRIGHT.

EARHART LECTURES ON MUSIC

Pittsburgh Educator Gives Impetus to Work in Public Schools

PITTSBURGH, PA., July 30.—During the last week Will Earhart, director of music in the Pittsburgh public schools, delivered a series of lectures and held conferences with public school teachers at the University of Pittsburgh, for the purpose of stimulating interest in music and to present some thoughts of general interest, as they should be applied in the public schools.

His subjects included such lines of thought as "The Social State and the Art Spirit," "Music and the Other Arts," "Specific Phases of Public Instruction in Music Relations to Diverse Theories of Musical Art," "Beauty Through Tonal Address"; a discussion of Beethoven's music, illustrated; "Human Significance and Idealistic Beauty"; a discussion of Wagner's art, illustrated. The conference subjects included "The Musical Idea and the Process of Musical Thought," "Rhythm, Melody and Harmony as Structural Elements," "Classic and Romantic Music in Relation to Changing Social Ideals" and "A Survey of the Growth of Wagner's Musical System."

These lectures and conferences were well attended. Mr. Earhart is building up a splendid music system in the Pittsburgh public schools, as has already been noted in *MUSICAL AMERICA*. The music of the schools was never on a higher plane than now.

E. C. S.

PLANS "CREMATION" CONCERT

Louisville Man Provides Musical Program for Friends

Determined to provide entertainment for his friends even after his death, William F. Norton of Louisville, Ky., specified in his will that during the time required to cremate his body his friends be regaled with a luncheon and a band concert. The will demands that the following directions be carried out:

"I wish a special car to be engaged to carry my body to Cincinnati for cremation in that city."

"I wish the buffet of the car which will carry my body to be well stocked with things to eat and drink, so that my friends, who will do me the honor to see me well started on my last, long journey, may not want for anything to ease their hunger or slake their thirst."

The will also directs that a forty-piece band be engaged to render "a fine concert program composed of my favorite selections."

Alice Nielsen Begins Rehearsals in "Kitty Darlin'"

Alice Nielsen returned to New York last week after spending several weeks at her bungalow in Harrison, Me. She began rehearsals of "Kitty Darlin'," which is to have its premiere on Sept. 2.



Merle Alcock
Contralto

"Merle Alcock took the patrons by storm."

"The powerful quality of her tones was inspiring."

Bowling Green, Ohio, May 15, 1917—

Daily Sentinel and Tribune

HAENSEL & JONES
Aeolian Hall New York

YON STUDIOS

853 CARNEGIE HALL NEW YORK
Telephone Circle 951
S. C. YON—Vocal: Piano: Organist—Choir-master, St. Vincent Ferrer Church, N.Y.
T. A. YON—Organ: Piano: Composition: Organist—Choirmaster, St. Francis Xavier Church, N.Y.

Byford Ryan

Teacher of Voice

200 West 58th St. Columbus 1883

NEW YORK

RIEGGER

SOPRANO

Concert—ORATORIO—Recital

Exclusive management:

ANNIE FRIEDBERG,

1425 Broadway, New York



FALL TERM OPENS OCTOBER 1ST
PEABODY CONSERVATORY
HAROLD RANDOLPH, Director
BALTIMORE, MD.

Recognized as the leading endowed Musical conservatory of the country

VIRGINIA SHAFFER SOPRANO

Chicago Opera Association 1916-1917
Address: Concert Bureau, Julius Dalber, Auditorium Theatre, Chicago

ANNE STEVENSON

TEACHER OF JEAN VINCENT COOPER, Contralto
828-9 Carnegie Hall, New York Circle 2822

JOHN DOANE

ORGANIST—Head of Organ Department, Northwestern University School of Music, Evanston, Ill.
RECITALS
Management: Mrs. Herman Lewis, Inc., 402 Madison Avenue, New York City

MARIE TIFFANY

SOPRANO
METROPOLITAN OPERA CO.
ADDRESS: HOTEL ST. JAMES
109 W. 45th St., New York

IRA HAMILTON

PIANIST
Director of Music
Nicholas Senn High School
CHICAGO
Telephone Edgewater 4510 STUDIO—514 FINE ARTS BUILDING



MARGUERITE BUCKLER

PRIMA DONNA SOPRANO

Chicago Opera Association

1916-1917

CONCERTS - RECITALS

Address: Julius Dalber, Auditorium Theatre, Chicago

MARIE SUNDELIUS SOPRANO

Metropolitan Opera Company
Exclusive Management: GERTRUDE F. COWAN,
1451 Broadway, New York

THIS TRADE MARK

IN THE

IRON PLATE

OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

FALLING OFF OF MUSICAL EVENTS IN PARIS

Devotees Must Eke Out Summer with Benefit Performances—Opéra Comique Will, However, Keep Open House All Season—Raymond Rose Assists Gifted Joint Recitalists—"Déluge" Performed in Aid of Schoolchildren

Bureau of Musical America,
27 Avenue Henri Martin,

PARIS, July 13.—The Grand Opéra closed Saturday evening with "Faust," the examination at the National Conservatory of Music will be finished in a few days, and then, artistically, Paris will take something of a vacation, although all during the summer season there will be benefit performances at which well-known artists will assist. These singers and instrumental players must hie near the capital, because part of the state being in the military zone is closed to them, and it just happens to be in districts formerly frequented by many singers and students for their summer holiday. So artists may be brought to Paris on a moment's notice. If the weather continue fair, outdoor performances will be given, similar to that of "Pelléas et Mélisande," to be held in the old garden of Duchess de Tonnerre.

The Conservatory of Music showed its usual activity from 9 A. M. till 7 P. M. and later, every day of last week being occupied with exams. in composition and counterpoint, voice and all music instruments. Tickets to these séances may be had on application, and if one be a serious musician or has someone on the stage to take part in the exercises, the performances are highly interesting. Otherwise not so much so, particularly when there are so many competitors for the same medal, for then it takes on something of the air of a school test. There were less than the usual number of men this year, but of women there was an even greater quota than ever. As usual, the work done by all the students was commendable. The names competing are more or less new and signify little to a music world just now, though after a few seasons some of them may and probably will become famous. The cellists are said to have been exceptionally good this year, also the violinists; and that is quite likely, for French musicians excel in string instruments.

Opéra Comique to Keep Open House

The Opéra Comique will keep open house all season, which is a comfort to music lovers and to soldiers *en permission*. This home of music has always been a favorite with the public. The *mise en scène* is ever charming, the dancing captivating, the costumes lovely, the orchestra the best in the state, the singing—especially the chorus—fine. The men's voices in solo work, too, leaves almost nothing to be desired, and as for women's voices, the best that France can afford are heard there, excepting only the French singers engaged for America or those now in America.

Genevieve Vix is sure to cross before a great while. She has just returned from Spain, where she gave a short season of French music with great success. I can well believe that Miss Vix "took" in Madrid and Barcelona and also that her work will be admired in America, that exacting country which is the goal of all artists. Miss Vix possesses a notable voice and knows how to use it; she has temperament, and she is grace itself. She is exquisite in any of her rôles. It is probable that she may give a few performances at the Opéra



Olga Rudge, Violinist, Who Recently Gave a Successful Concert in Paris

Comique in September, in which event we will have a taste of her and her voice. The possibility is looked forward to with pleasure, for Miss Vix has been giving so many performances in foreign countries the past year or two that her own home audiences have suffered.

"Werther" was on the boards at the Opéra Comique Saturday evening, and as this opera is a great favorite in France, not only with musicians but with the "laity," the house was packed. The German costumes and *mise en scène* were put on just as before the war, and the audience was fully in sympathy with the music and characters, just as prior to the war—a tribute to the disposition and broadness of the French. The orchestra was excellent, the players likewise, though it seemed to me there were fewer tears than formerly at the death scene. I believe the artist that took the part of Albert (Gilles) was responsible for everyone's leaving the theater in a good humor. Gilles was delightful as

the "third party"; he was picturesque and handsome, he sang so well that people did not in the least object to his having wedded Charlotte. In fact, it rather soothed them to know she had chosen such a brilliant *parti*. Beyle took the part of Werther, but he is rather blasé for the lover and his voice showed a strong tendency at times to flat. Delacuze made a sweet and lovable Charlotte. Her soprano is warm, full of color, and her singing and acting were most convincing. The other rôles were filled admirably by Brothier, Pla, Azema, Bourgeois and Berthaud.

Recitalist's Compositions Praised

Bella Edwards and Eva Mudocci, the former a pupil of Grieg and the latter an accomplished violinist, gave a most interesting *matinée* Thursday last in their studio. These musicians have been residing in Paris since the beginning of war, though they have a European reputation and before the war gave concerts in big Continental centers. Both are past mistresses of their art, and now that they have had to live quietly, have given the time to composing. It so happened that at this *matinée* it was particularly the original pieces of Miss Edwards that pleased me. One was "Meditation," the other "Norwegian Dance." The pieces which are for piano and violin are laden with beautiful melody and delicious changes. Bella Edwards by origin is Scotch and Danish, Eva Mudocci is British and Italian. Certainly one would have to travel far to find two more finished artists.

Other compositions played Thursday were the Sonata in E Minor by Grieg, and Bach numbers. The Grieg sonata the artists have studied with the composer himself, and one gets a new idea of this virile, picturesque Norse music. Raymond Rose, the English composer, took part in the program, and was induced to sing three of his own songs with violin obligato and piano. The songs are charming, not too modern, full of stirring harmonies, while there is a depth to them all that places Raymond far above the rank of the so-called modern song writer.

I recently heard the Canadian baritone, Wright Symonds, sing snatches of opera at an informal "At Home" of Carol Kelly, the artist. Mr. Symonds has a voice that will carry in any assembly—rich, sympathetic, well poised and informed with a remarkable timbre. He sang the pieces with a finish and a freedom that suggest that there is a place on the stage awaiting him. Before long we hope to see him where he apparently deserves to be. There are altogether too few really good baritones doing public work, especially opera, for the attention of most managers seems directed to tenors. Once the tenor place is filled, they are indifferent as to engaging a baritone of the first order. Wright Symonds is extending his repertoire and will return to America in the autumn.

Saint-Saëns setting of Gallet's "Déluge" was given at Sèvres Sunday, the proceeds intended for the canteens and soup kitchens for school children. A great many people went out from Paris for the *matinée*, and the music and singing were such a treat that the administration has been induced to give the same program in Paris. The large *salle* at Sèvres, that of Paroissiale, was crowded with officers, wounded, soldiers *en permission*; and somehow or other one expected to listen to just such music. In peace days the "Déluge" may not appear to contain extraordinary strains, but Sunday, with everything about bespeaking war and tension, the work was particularly adapted to the occasion. The chorus and orchestra supported the singers, who were soloists at the Opéra Comique, the Concerts Colonne and the Choral Society of Tourcoing. They were Mathieu d'Ancy, Thérèse Carré, Rousseau and Depienne.

LEONORA RAINES.

Choir Music in Rural England

[From the London Musical Opinion]

Still, church music is flourishing. I have received the parish magazine of a suburban church, and note with pleasure that "the choir did remarkably well" at Whitsuntide, and that Messrs. ——— and ——— "very feelingly and effectively rendered the solos in the vicar's anthem." I hope the organist preached an appropriate sermon.

CHAUTAUQUA OPENS IN LOS ANGELES

Mme. Schumann-Heink Gives First Recital—Many Artists To Be Heard

LOS ANGELES, CAL., July 19.—The Chautauqua session, which opened here Monday night in the huge tabernacle built for Billy Sunday's meetings, promises a long list of lectures and musical events.

Last night Mme. Ernestine Schumann-Heink gave the first recital of the musical series to an audience of about 3000 persons. Her program was nearly all English, with the exception of the *Vitelilia* aria from Mozart, which she sang with her old-time skill.

One number on the program was by Gertrude Ross, a local composer. The accompanist was Edith Evans. Howard Nunan of San Francisco was the piano soloist, playing Grieg and Chopin numbers with clarity and firmness of touch.

Manager Behymer has secured a long array of artists for this series of concerts, among the promised participants being Cecil Fanning, H. B. Turpin, Mariska Aldrich, Mrs. Hesse Sproutte, Jeanne Jomelli, Charles Wakefield Cadman and the Women's Symphony Orchestra, under Henry Schoenefeld, with Lester Donahue as soloist; the Timmer Quartet (consisting of Mr. and Mrs. Timmer and Messrs. Bierlich and Benkert), Mrs. L. J. Selby, Clifford Lott, Harold Procter, Helen Thorner, Jerome Uhl, Bernice de Pasquali, Alfred Wallenstein and Homer Grunn. Several church choirs are promised to combine for a performance of the "Elijah," under the baton of J. B. Poulin, and the whole series is to close with a performance of "Aida," in which the chorus is to be 250 voices, under the leadership of S. M. Pasquali.

At the Gamut Club smoker-musical last night the program was given by Arnold Krauss and T. R. Sullivan, violinists, with Will Garroway, pianist; George P. Hopkins, piano soloist; James Burroughs, tenor; William Andrez, in Russian dances, and the Orpheus tri-quartet. Of great interest was the informal lecture given by Dr. A. Stewart Lobingier, a member of the club, on "Modern Surgery," with many illustrations of screen photographs from the hospitals and trenches in France.

W. F. G.

Anton Heindl has been engaged by Edward B. Perkins to conduct the orchestra for his forthcoming musical production, "The Red Clock." Mr. Heindl was musical director at the Century last season.

The title of the operetta adapted from the German "Wie Einst Im Mai" has been changed from "Twas Once in May" to "Maytime."

Zoellner Quartet



1917 Coast to Coast Tour 1918

For remaining open dates address

HARRY CULBERTSON
5474 University Avenue, Chicago

Margaret Berry Miller SOPRANO

(St. Louis) The Mississippi Blätter:
"Mrs. Miller proved beyond all doubt that she is master of the art of song."
Recital — Oratorio — Concert
Address 3483 Cornell Pl., Clifton, Cincinnati

TWO PIANOFORTE RECITALS



GUY MAIER

"The performance by the two artists was a brilliant one, admirably balanced, marked in unanimity of feeling, yet displaying individuality. The virtuosity of these young artists knows also musicianship, taste, and style possessing distinction."—Boston Globe.



LEE PATTISON

EXCLUSIVE MANAGEMENT: WINTON & LIVINGSTON, INC.
ÆOLIAN HALL, NEW YORK

INSTITUTE OF MUSICAL ART

of the City of New York
FRANK DAMROSCH, Director

Catalogue on application

120 Claremont Avenue

YEATMAN GRIFFITH

Teacher of Florence Macbeth and many other prominent artists and teachers.
STUDIOS: 318 W. 82d St., New York. Tel. 8537 Schuyler

Making Music a Vital Issue In Educational Life of To-day

Primary Object Should Be to Awaken Aesthetic Sense, This Writer Holds—Describes Interesting Methods Used by Thomas Whitney Surette—Value of Music in Dealing with Abnormal Mental Conditions—"Train the Child to Feel the Beauty of Rhythm"

By SARAH ELLEN BARNES

I HAVE just finished a three weeks' stay in Concord, Mass., attending the summer school of Thomas Whitney Surette, and the time was so profitably and delightfully spent that I must tell you about it, knowing that MUSICAL AMERICA is always interested in any effort which makes for better musical conditions.

The school is unique in its purpose,

and I think it is destined to play an important part in our musical education. It attracts those who are dissatisfied with the conventional methods of teaching; those who feel that the results of such teaching are not adequate for the amount of time and money spent on the part of the pupil.

Historically we know that music was an elemental necessity to mankind, that it was one of the first means of emotional expression. First came the realization of rhythm, the joy of rhythmic movement; then came the pleasure of fitting a melody to these movements—also adapting the movement and the melody to particular moods which the individual wished to portray. Thus we realize that music is no extraneous thing, but that it was from the earliest time a true means of self-expression. Is it so to-day? Does the fact that we spend thousands of dollars annually to educate ourselves musically signify much when we recognize how little value music really has in our home life; how little of self-expression comes through this rich means? What is the matter with our educational methods that after years of training the people as a class are still unmusical and place little value on this great art as a necessity?

Begin With the Child

To attain any permanent results the work MUST begin with the children and along lines quite foreign to the training that is now universally followed. The primary object in all cultured development is to awaken the aesthetic sense.

It is the task of the teacher to begin work in such a way that this sense will be aroused and stimulated so that the child develops in a healthy manner. Train the child to feel the beauty of rhythm, to experience the different kinds of tones. Through the singing of folk songs, the elements of meter, rhythm and melody are so instilled that when harmony is introduced later, and as the child is allowed to use the piano, this thing which we call music has become so a part of the pupil that the discontent and the tragedy of music study, which is common in many cases, is an unknown quantity.

Mr. Surette's lectures are largely theoretical. The detail work in the way of prescribing exactly how to approach the desired result he prefers to leave as a problem for each teacher to work out. Mr. Surette's purpose is to admonish the teacher to be alive to her own possibilities, to take her own initiative. In the school this summer were several teachers who have had experience in working out in a practical way these theories, and the conferences held by them were very helpful to the new students.

Angela Dillar of the Mannes School of New York gave most convincing demonstrations that the only way harmony should be taught was by sound and not by symbol, that the movement and relation of chords should be heard by the child in

the earliest years. Berta Schmeid, who has taught at the Windsor School of Boston for several years, gave helpful exhibitions of rhythmic teaching, not as rhythm divorced from music—that is to say, rhythm with a musical accompaniment, but rhythm as an underlying principle of music. Her illustrations are all based on folk-song singing.

Abnormalities Corrected

Miss Shippman, a teacher of voice of Boston, gave interesting testimonies as to what she had been able to accomplish with abnormal individuals. One case in particular I must tell you about. A deficient child who was unable to express himself and had frequent fits of hysteria, was brought to her by a prominent physician. After several months of careful training in self-expression through music taught in this way the child had made remarkable advancement.

Mrs. James Pray, of Cambridge, who has been teaching music in the Hocking School, also recounted many interesting experiments which she had made. Especially on being able to overcome monotones, which are very frequent among young children.

These experiences go to show that the study of music can be made a vital issue in our modern education. Besides the lectures and conferences there was a great deal of music. Bach Chorales were sung daily and we had this rare opportunity of finding out how much we have missed, in having no chance to hear and sing them.

A great deal of string music was given. Mrs. Surette is an excellent viola player, and under her able management a string orchestra of no mean equipment played Beethoven, Mozart, Brahms and other classics in a highly illuminating way. The numbers are always carefully analyzed by Mr. Surette, from the standpoint of the development of music itself, and the same numbers were played many times, thus giving the student the opportunity of listening and becoming thoroughly conversant with these numbers.

Many suggestions were given as to how the aesthetic sense should be stimulated and developed. Among these was to read many books, which apparently have no significance to the musician. We were advised not to be musicians all the time, "in season and out of season," but rather to imbibe beauty from many other sources along the way. One suggestion was that we should enjoy the beauties of the Concord River winding in and out between its grassy banks, the lovely gardens, sunsets seen from the bridge or from the hilltops.

At the end of three weeks' stay one had experienced a refreshment of mind and body and felt as though the whole texture of life had taken on a brighter, lovelier hue. The personnel of the school this summer was largely made up of Easterners. Four excellent musicians from Detroit, two from St. Louis, one from Kansas City, represented the Middle West, while one came from San Francisco. I should like to recommend through MUSICAL AMERICA that those teachers who feel that their viewpoint is narrowing down to their own particular line of work, would read some of Mr. Surette's books, and thus broaden their outlook in this great field of music and music teaching. By so doing, I think they will find that it is our privilege as teachers to bring to American life a hitherto unknown richness and joy.

Anna Miller Wood Sings in Berkeley, Cal., with Success

Anna Miller Wood (Mrs. Harvey) met with great success recently at the open-air performance of Rossini's "Stabat Mater" in the Greek Theater in Berkeley, Cal. She also sang the seldom heard song, "Kennst du das Land?" by

Liszt, the orchestra being directed by Paul Steindorff. A week later Mrs. Harvey sang two groups of songs before the Berkeley Piano Club by Horsman, Edward B. Hill, Manney and Foote and a number of Brahms. At a "causerie" by Paul Oeker, the French journalist, Mrs. Harvey sang a number of French songs, accompanied by Dorothy Lewis-Luehrs of Boston.

Arions Rent Dwelling for Three-year Period

The Arion Society of New York, which recently sold its home at the southeast corner of Park Avenue and Fifty-ninth Street, has secured for its new home the former residence of the late Benedict Fischer at 226 West Seventy-second Street. The dwelling is a modern four-story structure occupying a lot 23x102.2, just west of Sherman Square. The property is leased for three years by the president, Dr. Louis Haupt.

THE Philharmonic

Society of New York

1917—Seventy-Sixth Season—1918
Founded 1842

Josef Stransky, Conductor

Subscription Series

12 Thursday Evenings 4 Saturday Evenings
16 Friday Afternoons 12 Sunday Afternoons
at Carnegie Hall, New York

5 Sunday Afternoons

at the Brooklyn Academy of Music,
Brooklyn, N. Y.

TOURS

New England
New York State
Near South
Middle West

Prospectus on Application

FELIX F. LEIFELS, Manager
Carnegie Hall, N. Y.

ALEXANDER LAMBERT

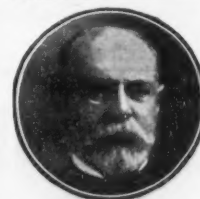
will resume
Piano Instruction
on Oct. 1st at his
NEW RESIDENCE
171 West 71st St., New York

J. BERTRAM FOX

TEACHER OF SINGING
in all its branches
148 West 72nd St., New York City
Summer Classes in Red Bank, N. J., and
White Plains, N. Y.

PAUL DUFALT

Just returned from his Australasian and
Far East Tour
Summer Address:
Ste. Helene de Bagot Canada, P. Q.



SOUSA AND HIS BAND

Associated with
New York Hippodrome
SUCCESSES
1915—1916—1917
Office, 1 West 34th St., New York City
(Telephone, 6128 Greeley)

"OPEN THROAT"
and "DIAPHRAGM"
taught by
AUGUSTA SCHACHT
Summer Classes, Fergus Falls, Minnesota

ALBERT DOWNING

Canadian Tenor
CONCERT—ORATORIO—RECITAL
Soloist with Niagara Falls, N. Y., Choral Society,
"Judas Maccabeus"; Peterborough Choral
Society, "Messiah," Etc.
ADDRESS - TORONTO, CANADA

Mme.
BUCKHOUT
THE SINGER OF
DEDICATED SONGS
265 CENTRAL PARK W.
New York

YVONNE DE TREVILLE

COLORATURA SOPRANO
Management: Alma Voedisch, 1425 Broad-
way, New York.
Personal Address: The Rockingham,
1744 Broadway, New York City.

DAVID BISPHAM

INSTRUCTION IN SINGING
& DRAMATIC RECITATION
OPERA—CONCERTS—RECITALS
Teaching in New York Throughout the Summer
44 West 44th Street New York

MABEL Riegelman

Boston-National Grand Opera Company,
1916-17
Concert—Opera—Oratorio
Address: 905 Pacific Building, San Francisco

JOHN McCormack

In America Entire Season 1916-17
EDWIN SCHNEIDER, Accompanist
Manager, Charles L. Wagner
D. F. McSweeney, Associate Manager
1451 Broadway, N. Y.
Steinway Piano Used

ADELAIDE GESCHIEDT

Instructor of "Miller Vocal Art-Science"
THE NEW SCHOOL OF VOICE DEVELOPMENT
Studios 817 Carnegie Hall, New York Tel. 1350 Circle

Jennie Ross Standart

Contralto
CONCERT—ORATORIO
Costume Recitals
Special Programs for Clubs
126 Massachusetts Ave., Detroit, Mich.

NOW IN NEW YORK

ALBERTO JONAS

The Celebrated Spanish
Piano Virtuoso and Ped-
agogue late from Berlin
Studio: 45 W 78 St., New York Phone, Schuyler 3071



Mme. Schumann-Heink's hint on vocal study

"I consider the Victor Records mirrors of the human voice, and the best vocal instructors of the day. They reproduce the art of the singer so accurately that no point of beauty and no fault escapes detection. What a wonderful study they are for gifted students, and how welcome they must be to artists in enabling them to enhance the good and to avoid the bad."

ERNESTINE SCHUMANN-HEINK.

Victor Red Seal Records

give you the actual voices of Caruso, Alda, Amato, Bori, Braslau, Butt, Calve, Culp, de Gogorza, Destinn, Eames, Farrar, Gadsby, Gluck, Hamlin, Hempel, Homer, Jadowker, Martineau, McCormack, Melba, Michallows, Ober, Patti, Ruffo, Schumann-Heink, Scotti, Sombrieh, Tetrazzini, Whitehill and Williams, all of whom make records exclusively for the Victor.

Any Victor dealer in any city in the world will gladly play these famous records for you and demonstrate to you the wonderful Victrola.

Write for the book of Victor Red Seal Records, with photographs of the world's greatest artists.
Victor Talking Machine Co., Camden, N. J.
Berliner Gramophone Co., Montreal, Canadian Distributors
Important Notice—Victor Records and Victor Machines are scientifically coordinated and synchronized by our special processes of manufacture, and their use one with the other, is absolutely essential to a perfect Victor reproduction.



THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

Fifty-first Article: Giuseppe Verdi and the Evil Eye (X)

THE picture of Verdi's character would not be complete were we to overlook one peculiarity of the maestro—his superstition, a quality which is rather common in the Italians, in the southern nations in general. In the opinion of these superstitious people, who are to be found among intellectuals quite as well as among the uneducated classes, the "jettatura" (the "evil eye"), is a danger never to be underrated, and I have seen the most grotesque and amusing consequences of this fanaticism during the many years of my Italian sojourn.

Superstition reigns most supreme among the artists, of course. How could it be otherwise? No profession in this world depends to such a degree upon the unexpected as that of the theatrical artists who have to display their art before the eye of the audiences, in plays as well as in musical offerings. Through them the dramatic authors and composers are often exposed to these unforeseen happenings, which never can be absolutely avoided.

Stage Accidents

Did you ever see the traditional black cat belonging to the opera house appear on the stage while the performance is on? Such an appearance completely spoiled the love duet in Rossini's "Barber of Seville" at this opera's première. Were you at the Metropolitan Opera House when Scotti as *Scarpia* lost his wig in his death struggle in the second act of "Tosca"?

I was present at Vienna many years ago when Karl Meixner, a famous actor of the Imperial Burgtheater, lost his nether garments in a comedy by Gottschall, called "Pitt and Fox." Another time, at the same theater, there was seen under the train of Miss P., a young and gifted actress, a bit of lingerie not intended for public inspection. This accident spoiled the whole effect in the main scene of a well-known Viennese dramatist's tragedy. The worst of it was that the unfortunate accident occurred just when the lady's partner was saying: "I shall know and unfold your secrets, my beautiful lady."

Another time a kettle drum player in Amsterdam, who had to make only one stroke on his instrument during a long symphonic poem and who took a little nap in the meantime, became the victim of a mischievous colleague's joke. This man nudged him energetically so that the player thought his cue had come and struck his drum just in the middle of a poetic *pianissimo*. The work of the ambitious composer was completely ruined and only the abrupt disappearance of the unhappy player prevented a murder.

But the greatest danger for every actor is the appearance of the "jettatore," the man who is cursed with an "evil

eye," who brings trouble and mishap even to his best friends, although he often is the most harmless creature in this world. How often have I witnessed the Italian singer's scare behind the scenes of the Metropolitan on which a performance was on when a certain, really kind and innocent young man was seen coming! The poor boy was regarded as a "jettatore" and all tried to escape in a panic. The ones who could not avoid meeting him made the sign that exorcised the evil eye. Imagine the sight of the most famous singers of the Metropolitan—

première of his opera, "Luisa Miller," he immediately noticed a solemn, even lugubrious expression on the faces of his friends. "We came here to save you from a terrible menace," they told the excited composer. "A menace? What is it? Tell me quick," he retorted. "Well, Maestro, N. is here, the Calabrese . . ." Verdi got pale and murmured: "I am lost—he will come and embrace me—the jettatura will work and my poor opera will be a dismal failure!" "Do not lose your courage, dear maestro," the friends tried to quiet him,



Upper Left: An Early Picture of Giuseppina Strepponi-Verdi. On Right: A Rare Photograph of Giuseppe Verdi, as the Maestro Appeared in 1849 at the First Performance of "Luisa Miller" in Naples. Below: A French Caricature of Verdi After His "Don Carlos" Had Been Produced in Paris

tenors, baritones and basses—pressing their hands strongly against their stomachs in order to counteract the "jettatore's" bad effect.

The Terrible Calabrese

Verdi would have been no Italian and no artist were he exempt from this weakness. He was superstitious, of course, and never denied it. He was especially afraid of a musician hailing from the province of Calabria, who always had shown Verdi the greatest admiration, but who alarmed the maestro whenever he happened to see him, as every meeting with this man was followed by some unhappy accident.

When Verdi arrived at Naples on a November day of 1849 for the world's

"we shall be your bodyguard and watch unceasingly so that he will not be able to annoy you." "Thank you, my boys, I put my 'Luisa Miller' into your hands and shall obey all your orders."

And the friends watched Verdi, who almost never was left alone. No ruler was ever taken care of in a more conscientious way. So the evening of the première came and the terrible Calabrese had not yet succeeded in seeing the maestro, notwithstanding all his efforts.

The first act of "Luisa Miller" scored a success which was little short of a triumph and Verdi had to appear, hand in hand with the artists, innumerable times before the curtain. All were happy and elated and the "jettatore" was completely forgotten.

And now let us listen to Verdi's own tale of what happened later on. "I had just thanked the audience for the eighteenth time for the warm reception of 'Luisa,'" said he, "and was talking animatedly with the conductor, when I suddenly heard a voice only too well known to me, shouting the words: 'Verdi, oh, my dear Giuseppe—here I find you finally—oh, how happy I am over your triumph—oh, what a work! A masterpiece! And the following acts will be liked still better, no doubt—let me kiss you, dearest friend.' It was the jettatore. I saw my finish. While the unwelcome guest was throwing himself on me with open arms and I instinctively retired, trying to evade his embrace. Suddenly a big piece of an iron bar fell from the flies between the jettatore, the conductor and myself. I shall never forget the thunderous noise and the cloud of dust that arose from the stage. The poor conductor was shouting for help, as his right arm was injured in his attempt to shield me. But the most extraordinary thing of all was the pose and the face of the jettatore. Poor fellow—I almost pitied him at that moment. He stood erect in the middle of the debris and his face—well, I shall never see such an expression again! He appeared pale, the eyes protruding from their sockets like a man who had seen a terrible thing. The unhappy man had to be taken to his hotel, where he lay many days in a state of stupor."

"But now for the effects of his jettatura, and you will tell me then if you can help believing in the evil eye after experiencing such things! After the great success of the first act, the second developed from the very beginning in the most unsatisfactory way. All seemed changed, though the golden sun had hidden behind clouds. All went wrong. Signora Gazzaniga, the gorgeous singer, suddenly had an attack of hoarseness; Malvezzi, the tenor, missed his exit in a pitiable way, so that the audience roared (he could not find the door and made his exit finally through the wall—imagine! The orchestra went topsy-turvy—no wonder, as the injured maestro had to be replaced by the concertmaster, who never had conducted the rehearsals. In one word, the second act was a failure of the first order and I went home excited and angry, thinking of unheard-of punishments for all jettatori!"

The maestro finished his tale with the words: "Si, si, la jettatura! All pretend to laugh about it, but almost all are under its spell."

The evil eye's effect seems to have been confined to the first performance, however, as "Luisa Miller" was blessed with an unconditional success at its second performance and was considered one of the most popular operas for a long time.

The Evil Eye's Second Victim

Verdi's sad experiences with the Calabrese maestro were not limited to "Luisa Miller." Another of the master's operas, "Don Carlos," given for the first time in Paris on March 11, 1867, came under the influence of the jettatore, too, as Verdi fully believed. His own narrative, made to Count Gino Monaldi, is a full proof of it. "I was busy at the washstand in my room at the Grand Hotel in Paris," the maestro told the literary man, "when a visiting card was brought to me. I read the name and felt my heart stand still for one moment. The would-be visitor was—Maestro N., the Calabrese, the jettatore, who had spoiled the first performance of 'Luisa Miller' in Naples and whom I had not seen for eighteen years. 'Tell him that I beg to be excused, that I am very sick,' I told the page, but it was too late, as the stranger, who had followed the hotel employee, had entered the room *sans façon*. 'Here I am, my dear Verdi,' he said with his usual effusion, 'I am happy to see you after so many years. I wish to chat with you about to-night's "Don Carlos."'

"That was too much for me. In my anger the water pitcher escaped my trembling hand and, dropping, broke not only itself, but all the other things on the washstand. In looking down I noticed red spots on my faultless white spring trousers. I was bleeding from a cut on my left hand, caused by the debris of the broken crockery. This finished me. I violently abused the tactless intruder, getting rid this way of my accumulated bile on account of 'Luisa Miller.' Quite ashamed and confused, my visitor left the room, murmuring excuses, of which I understood only the words, 'never again' and 'last time.' I

[Continued on page 28]



ALMA BECK, Contralto

is singing on her tour of 60 concerts this summer

"THE INDIAN SERENADE" by A. Walter Kramer
"ONE GOLDEN DAY" by Fay Foster
"FIELDS O' BALLYCLARE" and "SONG OF SUNSHINE" by Florence Turner Maley
"SPRINGTIME OF THE YEAR" by Harriet Rusk
"THE MITHER HEART" by William Stickles

If you cannot secure from your music dealer, order direct from
HUNTZINGER & DILWORTH, 505 Fifth Avenue, New York



LEOPOLD GODOWSKY

WORLD FAMED PIANIST SEASON 1917-18

KNABE PIANO USED
Haensel & Jones :: Aeolian Hall, New York

THE ROMANCE OF MUSIC

[Continued from page 27]

violently closed the door behind him and locked it safely.

"Then I felt a fatherly pity for poor 'Don Carlos.' 'Oh, my unhappy opera,' I said in despair to my wife, who was still resting. 'Poor, dear 'Don Carlos'—you will have to share the fate of your elder sister, 'Luiza,' and get spoiled by that jettatore.' All the entreating words of Giuseppina, who valiantly struggled to persuade me of the perfect absurdity of my superstition, could not take the idea away from me that 'Don Carlos,' which was announced for that same evening, would prove a failure, 'Don Carlos,' which I had expressly written for the Parisian opera house, whose preparations had taken one whole year and whose staging cost a fortune!"

"Don Carlos" Fails

Verdi's presentiment proved only too well founded. "Don Carlos" was not liked by the Parisians, who had given the popular Italian maestro a brilliant reception at the beginning of the opera, but who showed themselves absolutely cold toward the work, which had caused so many discussions for over two years. Almost all numbers passed without any signs of appreciation and only the first

aria of the famous baritone, Faure, the third act finale and King Philip's romance, splendidly sung by the basso, Obin, received applause. It was a deep sorrow for Verdi, who had worked unceasingly on this opera, trying to give something good and original, conforming to his new ideas.

The Parisian press was unusually and strangely severe on this work which, while not to be considered one of Verdi's best operas, still contains many beauties worthy of the highest appreciation. What a pity to read an absurd report like that of Langenevais in the authoritative *Revue des Deux Mondes* under the date of April 1, 1867: "Why did Verdi choose among all the subjects offered him that of 'Don Carlos'? For political reasons, no doubt. He saw in it an opportunity of setting his personal ambitions to music. 'Don Carlos' is the score of a composer who reserves himself for new aspirations; it is the music of a statesman, showing the composer, who was already honored with the Cross of S. S. Maurizio e Lazzaro, as an aspirant for further diplomatic honors. All the styles or, to be more correct, all the contemporaneous composers, are to be found in this score, which reminds us of the St. George's Chapel of Windsor, which is decorated with the insignia of the various Knights of the Order of the Garter.

So you find in 'Don Carlos' Wagner, Gounod and Donizetti."

Still, "Don Carlos" achieved one memorable triumph, and that was in Bologna in the same year, when the famous conductor, Mariani, brought this opera to a glorious victory. We will hear more about it in one of the next chapters of this series.

ZIEGLER STUDENTS' WORK

Program Building Shows Preference for Classical Compositions

The activities of the Ziegler Summer Course were enlivened by a new class in body and facial expression during the last week, the Dalcroze rhythmic gymnastic system. Maybelle Korman, assistant at the Ziegler Institute of New York, arrived and is giving special breath support lessons.

On Sunday, July 15, Arthur Henderson Jones, baritone, sang "It is Enough" from the "Elijah" at the service of St. Paul's Episcopal Church. On Sunday, July 22, Dennis Murray, Irish tenor, sang "If with All Your Hearts, Ye Truly Seek Me" from the "Elijah."

Two musical evenings were given at Harmony Terrace, the summer home of Mme. Ziegler. These musicales are given each week during the course and represent the program-making skill of the students. On Thursday, July 12, Schubert, Brahms, Gounod and Chadwick were represented. On Monday, July 16, a modern program of American compositions was sung, supplemented by Beethoven and Kreisler works.

MINNIE TRACEY WILL TEACH IN COLUMBUS

Formerly Artist Teacher in Cincinnati Conservatory—Ella May Smith Heads State Association

COLUMBUS, OHIO, July 24.—Minnie Tracey, former opera singer of Paris and for the past two years an artist teacher in the Cincinnati Conservatory of Music, has consented to give one day each week to Columbus, at which time she limits her work to fourteen half-hour lessons. For the present she will occupy the studio of Ella May Smith, 60 Jefferson Avenue. Miss Tracey will be the first teacher of her rank who has ever come to Columbus to teach, so that there is quite a flutter among aspiring students who are looking toward concert or opera careers. She will open her Columbus studio early in September.

Leo Zelenka Lerando, harpist, has also joined the teachers in the Smith studios in Jefferson Avenue and will give a joint recital with Loring Wittich, violinist, in the near future.

The resignation of Louis Victor Saar from the presidency of the Ohio Music Teachers' Association, to which he was recently elected at the Cleveland convention, leaves the incumbent of the office, Mrs. Ella May Smith, who was selected for vice-president. Mr. Saar has accepted a five year contract in the Chicago College of Music to teach theory and composition. It is likely that Mrs. Smith will have all women officers for next year, though many prominent men musicians will have places on important committees. This will probably be the first time in the history of the association that the officers were women, no woman having previously held the presidency.

There is a probability that there will be an all-American program for next year's convention to be held in Cincinnati, not a few of America's choice composers already residing within Ohio's boundaries. There is a strong feeling for the patriotic side of the work, and it is quite true that there was never a time when so many American works of high rank were known by the average musician and respected as sincerely as the works of any other nation.

E. M. S.

MRS. BEALS LEAVES OREGON

Prominent Musical Clubwoman to Locate in San Francisco

SPOKANE, WASH., July 21.—Mrs. Edward Alden Beals, prominent clubwoman of Portland, and a leader in the musical circles of that city, is a guest at the home of her brother, F. W. Middaugh, E914 Ninth Avenue. Under the pen name of Helena Clarke, Mrs. Beals has acted as a correspondent for MUSICAL AMERICA in Portland, Ore., for a number of years.

Mrs. Beals is a member of the board of the MacDowell Club, and actively engaged in other club organizations. She has been one of the leading vocal teachers of Portland for a number of years and is vice-president of the Oregon State Music Teachers' Association.

Mrs. Beals was a resident of Spokane about twenty-five years ago and will be remembered by some of the older members of the Sorosis Club, of which she was a charter member. She will remain here about two weeks, after which she will return to Portland for a few weeks before moving to San Francisco, where she will make her home.

Mr. Beals, who has been district forecaster of the Portland Weather Bureau for the last seventeen years, has been promoted to take charge of the new consolidated district, embracing the entire Pacific Coast, with headquarters at San Francisco.

Light Opera Singer Returns to Tacoma for Visit

TACOMA, WASH., July 24.—Henry T. Hanlin, for a number of years one of Tacoma's leading and best loved singers, is at home for a visit with his father, G. H. Hanlin, for a month. Mr. Hanlin has been in the East for the last five years and has just completed a long engagement with the Schubert Opera Company. He has signed a contract with Arthur Hammerstein for next season and will appear in Friml's opera, "When You're in Love," at the Casino Theater, returning for rehearsals the latter part of August. Mr. Hanlin was the first singer to test the acoustics of the Tacoma Stadium, singing with the Orpheus Club at a free concert given there as an experiment when it was supposed that in the vast amphitheater solo voices could hardly be heard to advantage. The result was surprising and satisfactory.

:-: MUSICIANS' DIRECTORY :-:

LILLIAN ABELL, Pianist,

SPECIAL SYSTEM OF SIGHT READING
SUMMER COURSE—INDIVIDUAL INSTRUCTION
Studio, 201 W. 108th St., New York. Tel. Academy 921

MRS. CARL ALVES C. WALDEMAR ALVES

TEACHERS OF SINGING
48 West 90th Street New York

FERNANDO AMANDES

Operatic Baritone. Italian, French, English,
Extensive Repertoire.
care of MUSICAL AMERICA.

The American Institute of Applied Music

32nd season begins Oct. 1, 1917
212 West 59th Street, New York City
Tel. 2329 Columbus.

Mme. ELLA BACKUS-BEHR

Teacher of Piano and Voice
Teacher of Merle Tillotson Alcock, contralto, and
Bechtel Alcock, tenor—Refers to Mme. Louise Homer.
Applications made at 4 West 91st St., N. Y. Tel. 9689 River

ALEXANDER BERNE

PIANOFORTE INSTRUCTION
Pupil of and endorsed by Rafael Joseffy
Metropolitan Opera House Bldg., N. Y.

WALTER L. BOGERT, Baritone

TEACHER OF SINGING
161 West 71st Street and 130 Claremont Avenue
New York City

GIUSEPPE CAMPANARI

BARITONE Teacher of Singing
STUDIO, 668 WEST END AVE., NEW YORK
By appointment only

ERNEST CARTER

COMPOSER—CONDUCTOR
Address: 150 West 58th St., New York

EARL CARTWRIGHT, Baritone

Concert, Recital, Oratorio
112 West 47th Street New York

MAY MARSHALL COBB

SOPRANO
Hotel Clendening, New York City

MR. AND MRS. ROSS DAVID

VOICE PRODUCTION and REPERTOIRE
260 West 57th St., New York
Tel. Conn.

Mme. REGINA de SALES

TEACHER OF SINGING
Formerly of Paris—now in New York
Personal address: 7 East 87th Street
Phone Lenox 2880
Summer address: 25 Elm Place, Middlebury, Vt.

MARY HISSEM DE MOSS, Soprano

Address, personally, 106 West 90th Street, New York
Telephone, 3552 River

MILDREO DILLING, Harpist

Studio; 18 East 60th Street, New York
Telephone Plaza 4570

HENRY PURMORT EAMES

PIANIST AND LECTURER
Director of Piano Department, Cosmopolitan School
of Music, Auditorium Bldg., Chicago.

WILLIAM J. FALK, Teacher of Singing

Address 292 W. 92nd Street New York
Telephone: 6919 Riverside

LYDIA FERGUSON, Coloratura Soprano

Classic repertoire—Lieder
Chansons en Costume
50 Morningside Drive, New York,
Tel. Morningside 4029

HENRY T. FLECK

Head Musical Department,
Normal College, New York,
68th St. and Park Ave. Tel. 2443 Plaza

HARRY GILBERT, Accompanist

61 West 50th Street, New York
Telephone Circle 3309.

IRWIN HASSELL

PIANIST AND ACCOMPANIST
Hassell Conservatory
853 Marey Ave. Tel. 5791 Bedford, Brooklyn.

CELESTE D. HECKSCHER, Composer

of Orchestral, Instrumental and Vocal Music.
Address Publishers: H. W. Gray Co., New York

JESSIE FENNER HILL

TEACHER OF SINGING
METROPOLITAN OPERA HOUSE
1425 Broadway, New York (Bryant 1274)

ARTHUR J. HUBBARD, Vocal Instruction

246 Huntington Avenue
BOSTON, - - - MASS.

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York.

ARTHUR LAWASON

VOICE-PRODUCTION
The Nevada, B'way and 70th St., N. Y.
Telephone, Col. 684.

ISIDORE LUCKSTONE, Teacher of Singing

53 West 86th St., New York
Telephone 7493 Schuyler

FLORENCE McMILLAN

COACH—ACCOMPANIST
228 West 129th St.
Tel. Morningside 4870

GWILYM MILES

BARITONE
STUDIO: 2231 Broadway, New York City

EDMUND J. MYER

703 Carnegie Hall, New York Circle 1350
SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

LILLIAN SHERWOOD NEWKIRK

TEACHER OF SINGING
Wed. and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

SIGNOR LUIGI PARISOTTI

Speaking and Singing
21 Claremont Ave., New York.
Phone, Morningside 6320.

ELIZABETH KELSO PATTERSON

SCHOOL OF SINGING
also THE MISSES PATTERSON HOME for
YOUNG LADIES STUDYING MUSIC and ART,
257 West 104th Street (corner West End Ave.),
New York City.

N. VAL. PEAHEY, Pianist

TEACHER OF PIANO AND VOICE
STUDIOS { NEW YORK—816 Carnegie Hall.
{ BROOKLYN—99 Euclid Ave.

ASTOLFO PESCIA

MAESTRO OF "BEL CANTO"
148 W. 92nd St., New York
Telephone: Riverside 3815

DOUGLAS POWELL

SPECIALIST IN VOICE
PLACEMENT
Teacher of Clara Loring and other prominent singers.
302 Madison Ave., New York.
Phone Murray Hill 8693.

MELANIE CONSTANZE RICHARDT

GERMAN DICTION FOR SINGERS ACCORDING
TO THE LEHMANN PRINCIPLES
Tel. Riverside 7260. 381 Central Park West, New York

CARL M. ROEDER, Teacher of Piano

STUDIO: 607-608 CARNEGIE HALL, N. Y.
Residence: 680 St. Nicholas Ave.
Newark Studio: 136 Roseville Ave.

FRANCIS ROGERS

Concert Baritone, Teacher of Singing,
July 1 to Sept. 15, Water Mill, N. Y.
144 East 62d Street, New York.

THE NORMAL INSTITUTE OF MUSIC

LOUIS ARTHUR RUSSELL, Director
Teacher's and Professional Courses in Voice, Piano,
Theory and Physical Culture. (Russell Modern
Methods.) Booklet, etc. 853 Carnegie Hall.

THE SITTIG TRIO

Violin, Cello and Piano Recitals, Clubs, Musi-
cales, etc.
Fred. V. Sittig, Teacher of Piano and Accompanist.
318 West 57th St., N. Y. Phone: Schuyler 6996.

SCHOOL OF MUSICIANSHIP

Mme. C. TROTIN, Director
Course for Singers: Solfege, Theory and
Rhythm. Course for Pianists: Theory,
Harmony applied to the Piano, Improvisation,
Transposition.
Studio 805 Carnegie Hall, N. Y.
Send for circular Phone 5410 Riverside

CHARLES GILBERT SPROSS

PIANIST-ACCOMPANIST-COMPOSER
Address: 38 W. 129th Street, New York

MME. GRACE WHISTLER

VOICE
Studio: 210 Fifth Ave., New York

WALTER S. YOUNG

TEACHER OF SINGING
Carnegie Hall New York

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director
Metropolitan Opera House, New York.
1425 Broadway Tel. Bryant 535

CHAUTAUQUA HAS FINE MUSIC WEEK

Russian Symphony and Local
Choir with Noted Soloists
Provide Good Programs

CHAUTAUQUA, N. Y., July 30.—Chautauqua's fourth annual Music Week came to a brilliant close on Saturday evening after a series of ten concerts by the Russian Symphony Orchestra, under the direction of Modest Altschuler; two appearances of the Chautauqua Choir and the orchestra combined under the direction of Alfred Hallam, and several notable soloists.

The climax of the week was reached in the singing of "The Messiah" on Friday evening. The Chautauqua Choir was augmented for the occasion by the Jamestown, N. Y., Choral Society and the Westfield, N. Y., Chorus, with a total of five hundred voices. The work of this body of singers under Mr. Hallam was a brilliant success, the ensemble showing great power in the singing of the "Hallelujah," "Worthy is the Lamb," and "Amen," Choruses. On Tuesday evening two stirring patriotic cantatas, "Fair Ellen" and "The American Flag" were sung by the Chautauqua Choir.

In all the choral works the efficient training by Mr. Hallam showed to advantage. Unusual quality in the male voices effected a pleasing balance throughout, attacks were sharp and the most difficult choruses were given an expressive reading. The orchestra at all times gave sympathetic support.

Assisting the choir in the solo work for the week were Meta Schumann, soprano; Alice Moncreiff, soprano; Arthur Hackett, tenor; and Willard Flint, bass. Henry B. Vincent was at the organ. The soloists were well received, Mr. Hackett singing with dramatic brilliancy in the difficult work assigned him in the "American Flag," while Mr. Flint again demonstrated his mastery of the oratorio throughout "The Messiah."

On Saturday evening, Ernest Hutcheson played the most beautiful of the piano concertos, Rubinstein's D Minor Concerto, with the orchestra. Mr. Hutcheson was in his best mood. His artistic interpretation and masterful technique captivated his audience. He was recalled time and again to respond to the splendid ovation.

The "America First" chord which prevailed in the hearts and minds of the audience during the entire week was first struck by the orchestra on Monday afternoon when "The Star Spangled Banner" was played as an encore to the first number.

This resounded time and time again. On Monday evening Horatio Connell won his way into every heart when he abandoned the German text for English words in singing Wagner's "To An Evening Star." No better proof is needed than Mr. Connell's work that English is singable. Not one whit of the beauty or feeling of *Wolfgram's* song is lost in the English words when sung by such an artist as Mr. Connell.

The great audience was equally appreciative, almost vociferously appreciative, when Arthur Hackett elected to use a beautiful English translation of another Wagnerian aria, the Narrative from "Lohengrin," on Friday afternoon. Mr. Hackett's work in his appearance three times during the week cannot be too highly praised. Possessing a rich tenor voice of liquid smoothness and great range, he adds artistic intelligence which proved him equally effective in the dramatic "American Flag," the stupendous "Messiah" and the quiet Wagner aria.

Sol Marcossou, head of the violin department in the Chautauqua Summer Schools for many years, appeared with the orchestra on Thursday afternoon playing the *Andante* and *Finale* from the Mendelssohn Concerto and it is sufficient to say that he repeated many former successes.

In addition to their work with the choir, the other soloists, Miss Schumann, Miss Moncreiff and Mr. Flint appeared to advantage with the orchestra. Miss Schumann sang the aria, "Deh, vieni non tardar," from the "The Marriage of Figaro," by Mozart; Miss Moncreiff sang the *Blind Girl's* Song from "La Gioconda"; and Mr. Flint was heard in the Verdi aria, "O tu Palermo." Charles C. Washburn, associated with Mr. Connell in the Voice Department of the Chautauqua Summer Schools, sought out one of the less familiar works for his solo on Thursday afternoon singing "Si tra i ceppi" from the Handel opera

"Bernice." Mr. Washburn's voice is a rich baritone and he sings with exceptionally clear diction.

The best works of American composers found prominent place in the programs of the Russian Symphony Orchestra. Among the works heard for the first time on a Music Week program at Chautauqua were: "New England Symphony," by Edgar Stillman Kelley; "American Suite," by Victor Kolar, a first violinist in the Russian Symphony Orchestra; "Thunderbird Suite," Charles Wakefield Cadman; "Indian Suite," Edward MacDowell; Indian Dances, C. S. Skilton; and "In the Garden of Dreams," by H. P. Hopkins, of New York. The Hopkins number had its first performance by a symphony orchestra, being played from manuscript.

During the playing of "The Star Spangled Banner" at the close of the Saturday evening program, a new flag was unfurled, the gift of the Daughters of the American Revolution to Chautauqua Institution. The audience of six thousand people remained on its feet and cheered while the orchestra responded with "Dixie," "Yankee Doodle," and the national anthem of the New Russia which was introduced here by Mr. Altschuler. Fully 60,000 people heard the twelve concerts during the week, among these being musical people from all parts of the country.

Modest Altschuler gave MUSICAL AMERICA's correspondent an interview in which he expressed the opinion that New Russia would survive its struggles and emerge triumphant.

"Russia is to be reborn," said Mr. Altschuler. "The peasants will have the land which has belonged to the aristocracy; the orthodox church will be reformed and all other denominations will be tolerated; the music of Russia, O the music, it will no longer be written in a minor key but in a bright and hopeful major key."

"The Russian people have held America alone without suspicion and to America they are looking for the guiding hand in the new undertaking. It is too bad Roosevelt could not have headed the mission to that country. Every Russian knows the name of Roosevelt because of the part he played in effecting a treaty of peace in the Russo-Japanese war."

Mr. Altschuler has been impressed, he said, with the new seriousness of the American people. He is a keen observer of his audiences and of others with whom he comes in contact and keenly sensitive of the spirit of nationalism as it asserts itself. He says there has been a remarkable change in the South and that people all over the country will be bigger, broader citizens of the world when the war is over.

In an address delivered in the Amphitheater here, Mr. Altschuler spoke on "American National Music and the Need for a National Conservatory." He traced the history of Russian music, beginning with Glinka in 1804. In general, the points that he emphasized were those published recently in MUSICAL AMERICA in an interview.

PAUL S. CHALFANT.

ITHACA WELCOMES HOCHSTEIN

Violinist Receives Ovation in Excellent Program

ITHACA, N. Y., July 28.—The first of the series of concerts to be given during the Cornell Summer School was that of last evening in Bailey Hall by David Hochstein, violinist, with Erno Rapee, accompanist.

This was not Mr. Hochstein's first appearance in Ithaca. He was heard as assistant to Pasquale Amato in a recital last January and was much liked at that time. The violinist again made a favorable impression and was accorded an ovation at the end of the last number.

Upon the program was "Siciliano" and the *Andante* and *Allegro* of the Third Sonata by Bach; "La Precieuse" by Couperin-Kreisler; Beethoven's Sonata in F for violin and piano; Zsolt's "Berceuse"; "Little Caprice"—never heard in Ithaca before—written by Harmati; a Nocturne, Auer's arrangement of Chopin's composition; a "Mazurka" by Wieniawski, and Wieniawski's Concerto in D Minor completed the program. The encores were Waltz in A Major, with Hochstein's arrangement of the Brahms composition; Kreisler's "Liebesleid" and Hochstein's arrangement of "Perourette" by Glazounoff.

N. G. B.

Charles City, Iowa, Band Reorganizes

CHARLES CITY, IOWA, July 23.—The Charles City band, which was one of the best in northern Iowa before it was disbanded a few years ago, has been reorganized, with E. A. Sheldon as director. New musicians will be added to

MR. AND MRS. WITHERSPOON TO GIVE JOINT RECITALS NEXT SEASON



Photo © Bain News Service

Herbert Witherspoon and Florence Hinkle-Witherspoon Enjoying an Auto Ride Near Their Summer Home at Darien, Conn.

HERBERT WITHERSPOON, noted basso, and his wife, Florence Hinkle, soprano, are spending the summer at their cottage in Darien, Conn., where they are resting up for next season, which promises to be a strenuous

one for both artists. Besides Mr. Witherspoon's vocal classes and Miss Hinkle's concert work, this artist couple intends giving a series of three joint recitals at Aeolian Hall, New York City, during the coming season.

MUSIC AS A VOCATION

California Department of Education Emphasizes Musical Opportunities

The California *Blue Bulletin*, published by the State Department of Education, issues the following in respect of the training of band and orchestra players.

"Few people realize the opportunities offered in this country in the field of music as a vocation or semi-vocation. The membership of the bands and particularly the symphony orchestras has been recruited largely from abroad. It is only during the last few years that we have realized the great opportunities offered to skilled performers in this field.

"Since our population is cosmopolitan in inheritance, there is no ethical reason why our own boys and girls should not be prepared to supply the demand for musicians. The only present hindrance to adequate preparation for this work in our schools is the inability to secure competent, trained teachers. This difficulty is not, however, an insurmountable one. The demand for instructors in this field will ultimately produce them.

"Every city in America has competent band and orchestra leaders, most of whom can be trained to handle the work in the schools if opportunity is provided. It is the problem of the State to provide opportunity for the training of such teachers, and it is the problem of the public schools to open up this opportunity for employment to the youth of America."

SHIPS WANT BANDS

Musicians Who Play Cornet, Clarinet, Fife or Trombone Are Needed

There is a dearth of musicians in the United States navy and recruiting officers have been notified from Washington to recruit men for bands as quickly as possible. Appeals are being made by these officers for musicians to come forward and enlist as a patriotic duty.

Twenty-two men make up a band. Recruiting officers are not permitted to enlist men and then hold them until an entire band has been formed. But those who are enlisted will be sent to a concentration point immediately, where the bands will be formed and assigned to battleships of the various fleets now in active service.

Cornetists, clarinetists, trombone players, brass horn players, saxophonists, drummers and fife players are most urgently needed, and if they pass the examinations, recruiting officers say, they will be assigned without delay. No limit has been set to the number who may be enlisted.

bring the number up to the desired quota. This band and the Boys' Junior Band will work together, although remaining two separate organizations. All men not equal to playing in the older band will be trained in the Boys' Band and a few of the older boys will be transferred to the new band. It is planned to give Sunday afternoon concerts this fall.

B. C.

MRS. BEACH GIVES RECITAL

Composer-Pianist Describes Eskimo Music for Concord Audience

CONCORD, N. H., July 28.—Mrs. H. H. A. Beach, the distinguished composer-pianist, was given a reception a week ago Wednesday evening by the Music Club at the Unitarian Parish House. There were many guests as well as club members among the large audience which listened to a program of Mrs. Beach's compositions played by the composer. She was greeted with prolonged applause when she reached the platform.

In an interesting manner Mrs. Beach described the characteristics of her Eskimo music, telling how she came in possession of the strange melodies which pervade her Labrador scenes. These were followed by her Ballade in D Flat Minor, of which she gave a masterly performance. Other numbers included her recent work, a French Suite, of wonderfully brilliant construction, and "Fireflies," a work full of double noted passages.

Mrs. Beach will spend the balance of the summer at her country home in Hillsboro, making preparations for her extensive concert tour of the coming season.

Music the Moodmaker

Music is so restful that it is used to still rioting and cure lunacy. It is so stirring that battle is not attempted without it, and armies become "wrought to an edge of steel" under the strange call. It is so refining that all schools teach it. It is so uplifting that every church and every religious service employs it. The history of epochal battles, of great revivals and of mighty movements might almost be written as the history of music. Music is the great moodmaker.—*International Musician.*

Special Music for Soldiers

SAN DIEGO, CAL., July 30.—Dr. Humphrey J. Stewart, official organist at the Spreckels organ, Balboa Park, has arranged to give a special recital once a week to enable the men in training to enjoy music. After consultation with the commandant, Commander W. D. Brotherton, Dr. Stewart fixed Thursdays, from 4 to 5 p. m., as the best time for the recitals.

FORT WORTH MUSIC LOVERS TAKE KINDLY TO OPERA

Chicago Company to Give "Faust" and "Lucia" to Texans in
October — Apollo Chorus Gives Splendid Production of
"Faust"—Harmony Club Engages Schumann-Heink and
Spalding

FORT WORTH, TEX., July 21.—The annual meeting of the Fort Worth Grand Opera Association was held last Friday. W. C. Stripling was again elected president; T. H. Wear, who managed the very successful season last fall, was once more placed in command; R. E. Harding was appointed treasurer, and Mitchell Greenwall was made secretary in place of Sam S. Losh, resigned. It was announced that all contracts had been signed with the Chicago Opera Company that would assure two performances here in October, to be given in the Coliseum. "Lucia" and "Faust" are the operas promised and the casts as now announced are:

For "Lucia"—Lucia, Galli-Curci; Alisa, Alma Peterson; Edgardo, Crimi; Lord Ashton, Rimini; Raimondo, Arimondo; Arturo, Octave Dua; Normanno, Venturini.

For "Faust"—Marguerite, Mme. Melba; Faust, Muratore; Valentine, Maguenat; Mephistopheles, Journet; Wagner, Dufrère; Siebel, Jeska Swartz-Morse; Martha, Louise Berat.

Cleofonte Campanini will be conductor.

A program of compositions by Carl Venth was recently given in the First Methodist Church, with the composer as violinist, Mr. Hoffman, cellist, and Reuben Davies, pianist. Among the works rendered, a trio consisting of a series of Norwegian Sketches somewhat in the style of Grieg, and the "Sonata Appassionata" for piano were the most favorably received. The latter, Mr. Venth's newest work, is very modern in idiom and marks a long step forward in the composer's progress; it is understood that Godowsky has decided to include the work in his program for next season. It was splendidly played by Mr. Davies, who is one of the best pianists heard here in some time. His technique is brilliant and clean and he possesses a depth of understanding and musicianship. The work of the other two players was very enjoyable also, and was much appreciated by a large gathering of representative musical people.

The Apollo Chorus brought its season to a close last night with a finely finished performance of the "Creation" under the able direction of Sam S. Losh. It was sung in the park in front of the Broadway Church, to a crowd of fully 2000 people, the trees being festooned with lights, making a charming picture. The soloists were Florence Goetz-Cort, who disclosed a delightfully fresh young voice combined with a pleasing manner; James Woods, an excellent tenor, and Louis Ducker, whose resonant bass voice seemed especially suited to open-air singing. The chorus showed careful training, and an orchestra headed by E. Clyde Whitlock, with W. J. Marsh playing the accompaniments. This body of young singers has progressed far this year and has several fine concerts to its credit. The performance of Mendelssohn's "Hymn of Praise" in the spring was perhaps the high water mark of the chorus work. It was given at the opening of the new Moller organ at the Broadway Presbyterian Church. Zona Maie Griswold, soprano; Ina Gilliland, mezzo, and David Ormesher, tenor, were the soloists. Miss Griswold also gave very artistically a group of songs, which included Puccini's "Vissi d'Arte," "Oh! Thou Bilowly Harvest Field," by Rachmaninoff, and a dainty song, "April in Arcady," composed by Wilfrid Marsh for the singer. A group of organ numbers, including Schminke's "Marche Russe," was played by Mr. Marsh, who also played the accompaniments for the Cantata, no orchestra being used on this occasion. E. Clyde Whitlock conducted the work.

Apollo Chorus Gives "Faust"

The greatest achievement of the Apollo Chorus, however, in the several years of its existence was the splendid production of "Faust" at the Majestic Theater in May. The chorus of over 100 worked most heartily, provided their own costumes, and sold tickets, with the result

that the house was sold out both nights. Their singing and acting was truly excellent, and reflected great credit on the stage manager, Miss Catherine Oglesby; there was in addition a ballet carefully trained by Margaret Hudson which aided in making the stage pictures more effective. All the principals were local singing.



Pearl Calhoun Davies, Who Sang "Marguerite" in the Apollo Chorus Production of "Faust" at Fort Worth, Tex.

ers, with the one exception of Ellison van Hoose, who came from Houston to fill the title rôle. His singing was a revelation to many, and he proved a capable actor, though not more so than Pearl Calhoun Davies, who as Marguerite did quite the best work of her career. She looked so much the part and pleased in every way, her voice being under great control at all times, and her performance was altogether finished and eminently satisfying. Frank Agar was at his best as Mephistopheles, Louis Ducker made a fine Valentine; Mrs. Louis Morris as Martha and Mabel Helmcamp Neely as Siebel both won great applause, while Walker Moore as Wagner made much of a small part, his singing and acting being one of the features in the Kermesse Scene. The orchestra was led by E. Clyde Whitlock, with W. J. Marsh at the piano, and the opera was conducted by Sam S. Losh, the manager of the society, to whom one cannot give too much praise for one of the finest amateur performances ever seen in our city. The very great success of the venture will probably result in the formation of an operatic society, as Mr. Losh has announced that he will give "Aida" next spring.

Harmony Club Plans Course

The Harmony Club has already secured Mme. Schumann-Heink, Rudolph Ganz and Albert Spalding for their next artists' course. The third concert is not yet arranged. This year's series of concerts proved such a success both artistically and financially that the business committee is encouraged to go on until their course becomes one of the most prominent in the South.

It is a matter of regret that the Fort Worth Symphony Orchestra was not heard at all this year. The orchestra had filled a long-felt need and many people are hoping that Mr. Venth and the board of directors will be able to reinstate it, and give us some more of their fine Sunday afternoon concerts.

The Harmony Club, under Mrs. J. F. Lyons, the indefatigable president, had a very improving course of study, which consisted of a set of lectures on the older composers given by Carl Venth, who is musical leader of the club. It has been announced that he will give a new series this coming season on the modernists only, which should prove very entertain-

ing. The choral works produced at their concerts included Lester's "Tale of the Bell," as well as a number of good-style smaller works.

The Euterpean Club, with E. Clyde Whitlock as director, seemed to take new lease on life and did some good work with several fine programs to their credit. The chorus has enlarged considerably and the new director's hand is plainly visible.

Community Singing Popular

Community singing still attracts many here. Two "sing-songs" have been held under the direction of Sam S. Losh, and the audiences, which numbered several thousand people, seemed greatly to enjoy the old and tried favorites. No new music has yet been attempted, so that the novelty soon wears off for the musician, though it is noted that the Apollo Chorus usually attends *en masse* and leads the singing. It is planned to hold similar gatherings in different parks once each month.

For some weeks it looked as though we would have to do without music in the parks this summer, as the Park Board could not see its way clear to provide the necessary means. However, after considerable delay and some good work on the part of some publicly-minded individuals, the band was again organized under Mr. Rosenthal, and the concerts which mean so much to a certain class of people are once more a part of the city's summer life. Three concerts a week are given and always attract large crowds.

W. A. Jones, who was for many years director of the music at the First Presbyterian Church, has been appointed to a similar position at the First Christian Church, which is one of the largest in the city. Mr. Jones, who is one of the well-known tenors of North Texas, has the good wishes of all his many friends in his

MUSIC REFLECTS SPIRIT OF DAY IN INDIANAPOLIS

Uncertainty Delays Orchestra's Plans,
But Teaching Will Go On as Usual
—People Hungry for Music

INDIANAPOLIS, IND., July 28.—Plans for the coming season are slow in materializing, owing to a feeling of uncertainty over conditions. The orchestra has not made any definite plans; the choruses of the three leading choral societies—the Musikverein, the Männerchor and the Mendelssohn Society—will continue, but the number of concerts will probably be lessened. Such, at least, is the present outlook. The conservatories will go on as before, as will the work of private teachers, some new ones being announced for the ensuing year.

Managers of local affairs have not found any difficulties in filling places in various bands and orchestras, the former playing in the parks and the latter in theaters. The subscription concerts of foreign artists will be reduced in number of the series.

One can but hope that it will be realized that music is a necessity at all times. Surely the masses that flock to the Circle Theater go more for the good music of an orchestra of about twenty pieces, under the very able direction of Max Weil, than for the pictures on the screen. The good old standard overtures are heard once more and approved of by the hundreds of listeners. Perhaps the ragtime and other picture-show disturbances will eventually be done away with.

P. S.

"IMAGERY AND MUSIC" RECITAL

Mrs. Mabel Wagnalls Gives Unique Program at Noroton, Conn.

One of the largest musicales of the season was given at the Brick House, the home of Mrs. Frederick Tallmadge Towne, in Noroton, Conn., on Friday afternoon, July 27. It marked the first performance of Mrs. Mabel Wagnalls's unique recital of "Imagery and Music."

Reversing the order of the composer, who has for ages translated the written words into music, Mrs. Wagnalls has translated music into the written word, visualizing the images conjured up by the score into sketches of fancy and fantasy. Having won fame as a writer as well as a musician, the blending of the two mediums of expression brought an entertainment of rare beauty and charm.

The New York pianist has lost none of her brilliancy of technique and interpretation in the few years she has chosen to give up her public appearances. Her well built program gave widely varying bits of imagery. Perhaps the most beautiful was that of the "Lorelei," which she found in the D Flat Major

new position. Mrs. F. L. Jaccard is organist at this church, where there is a fine new four-manual organ.

One of our best violinists, Josef Rosenfeld, has settled in Los Angeles, Cal., where he is making a good impression. Carl Beutel, well known as a composer, who for the last two years has headed the Music Teachers' Training College, has accepted a position in Lincoln, Neb., as director of one of the prominent conservatories.

Many interesting recitals marked the close of the study year. Sam S. Losh presented Gertrude Gulledge in an ambitious song recital. Her program included songs by Haydn, Schubert, Debussy and Strauss, and was excellently given. Two other pupil recitals were given by Mr. Losh, which brought forth much talent, especially a young tenor, Ava Bombarger; a good deep basso, W. A. Fishback, and Mrs. Mabel Helmcamp Neely, who is the owner of a lovely soprano voice. All three of these singers are engaged as soloists at the First Presbyterian Church, which speaks volumes for Mr. Losh's work. Andrew Hemphill, E. T. Croft, Mrs. Clyde Whitlock, Mrs. Marian Douglas Martin and others in their recitals proved that there is much talent among the younger generation of the city.

Perhaps no one thing has more good promise for the future than the spirit of co-operation which has manifested itself here this past season. While other cities are being torn with contentions and strife among the musicians, Fort Worth has been blessed with an atmosphere of greater good-will than ever before. The prominent singers, teachers and players have all combined to make the past few months one of the most fruitful periods in many years, and it is much to be hoped that the good kindly feeling now prevailing will long continue.

W. J. MARSH.

Etude of Liszt, with its "pleading, tearful melody, almost as magical and seductive as that of the siren herself."

She finds that the composer is loath to part from his theme-treasure and "repeats it again in broken octaves with a staccato touch that makes it sound like the dropping of a bamboo water-wheel in some tropical stream." And then, "we hear again in all its dream-like beauty, the song of the siren—but it is now beneath the water."

Chopin could have wished for no more exquisite translation of his Polonaise in D Minor than Mrs. Wagnalls's fairy tale of "The Sleeping Beauty." In the composer's F Major Etude, she found a vision of the old miracle play—"Everyman."

And so on throughout the program the sketches gave an added charm to the music. The sketches were read before the playing of each number by Miss Florence Short, Mrs. Wagnalls illustrating them by playing excerpts revealing the "high lights" of the pictures which flashed through her mind as she studied them. The assisting artist was Fermin Cardona, a young Spanish violinist, who won the favor of his audience by his fine tone and technique and his excellent interpretation.

The artists were presented by Mrs. Lamar Riggs. Many musicians, artists and society folk were in the audience. The guests of honor were Judge William Hitz and Mrs. Hitz of Washington, D. C., Mrs. Towne's house guests. Others in the audience were Mr. and Mrs. J. G. Phelps Stokes, Mr. and Mrs. Gutzon Borglum, Mr. and Mrs. J. R. Cuddihy, Lady Duff Gordon, Mrs. Maud Kraft, Bertram Shapleigh, Vladimir Resnikoff, Mrs. Daniel Baker, Mrs. Maud Patton Waldron, Mrs. Fred Joel Swift, Mr. and Mrs. E. T. W. Gillespie and Miss Gillespie and Mrs. Schuyler Merritt.

Ferdinand Keuhn, Baltimore Pianist and Composer, Marries Miss Weber

BALTIMORE, MD., July 30.—Ferdinand C. Keuhn, the young Baltimore composer-pianist, was married to Johanna L. Weber recently in this city. Mr. Keuhn has been an instructor in German at the Polytechnic Institute and is well known in local music circles. His compositions show merit and have been praised by the critics. F. C. B.

Amato, Botta, Matzenauer in Concert

Pasquale Amato, Luca Botta and Margarete Matzenauer will be the soloists at two open-air concerts scheduled for Evergreen Park, L. I., by the Naturalization Aid League the afternoons of Aug. 11 and 12. The concerts will be given in conjunction with an orchestra composed of members of the Metropolitan Opera House orchestra, under the direction of Adolf Rothmeyer. The Metropolitan Musical Bureau booked the concerts.

EDDY BROWN A DEVOTEE OF ATHLETICS

Young American Violinist
Spends a Strenuous Summer
at Long Branch, N. J., Play-
ing Tennis, Golf, Ball, Swim-
ming and Bicycle Riding—
Finds Time for Composing,
Too

PEOPLE often wonder how the great violinists spend their vacations and are curious to know what form of recreation they seek, to counteract the nervous strain which the practice of their art imposes upon them.

Many violin virtuosi of the past were noted for their gambling propensities, their amatory escapades, and their passion for various other forms of unhealthy diversions. With these forbidden pastimes they were accustomed to fill out the gaps that occurred between their public appearances on the concert platform.

Happily, the present generation of noted violinists is not attracted to recreations of such questionable character. It is the call of the outdoor life with its wholesome and fascinating sports that lures them to the restful seashore, or to the bracing, invigorating mountainside. To commune with Nature keeps one "out of mischief" and is an ideal way of spending a vacation.

So at least thinks Eddy Brown, the young violinist. Should you happen to be a neighbor of his, you will observe that he puts just as much zeal and enthusiasm into the various outdoor sports in which he indulges as into his violin playing.

At North Long Branch—on the Jersey coast—comfortably housed in an elegant and spacious villa, amid quiet surroundings, he can be heard daily, practising and preparing, with his faithful accompanist, Louis Grünberg, the programs for his forthcoming tour. By the way, Mr. Grünberg, besides being an eminent pianist, is also a composer of extraordinary gifts.



Eddy Brown, American Violinist, at His Summer Home in Long Branch, N. J.

An Ardent Sportsman

Eddy Brown cannot only be heard, but also seen daily playing ball, tennis, golf, or else diving into the restless waves of the Atlantic from a beach that is most delightful because of its privacy. Aquatic pranks and frolics are the supreme joy of his summer life.

In the early spring he was deliberating whether he should buy an automobile and rent a bicycle, or rent a motor car and purchase a wheel. He very wisely decided upon the latter procedure.

Bicycling has always been a hobby of his, while the automobile craze has not affected him to any alarming extent. He wanted a vehicle that speeds and thrills, not one that speeds and kills. When the weather is not propitious for outdoor amusement, he stays on his piazza read-

ing some historical or scientific work, thus enjoying physical relaxation for a change. When tired of reading, he saunters into his music room, to jot down some sketches for a new composition or perhaps rearrange one written by somebody else.

The Violinist Loves Activity

As the days and weeks glide by, they seem all too short for young Brown. Full of youthful vitality and inexhaustible energy, he is happy only when active. A compulsory state of *dolce far niente* would be to him a positive punishment, even moments of idleness are irksome to his busy brain. Next season we will undoubtedly behold a "browner Brown," who will tell us through the strains of his wonderful playing "what the wild waves are saying!"

STREET NOISES AND MUSICAL ATMOSPHERE

A Discussion of the Distracting Influences Tolerated So Meekly by American Audiences—
Impressions of Pilgrim Returned from the Peaceful Quiet (!) of Europe

By DR. O. P. JACOB

"ATMOSPHERE!" Oh word of many multiple meanings! Denied and accepted by equal numbers. You get it in Europe—say those who know, or think they know, which amounts to the same thing. And you *don't* get it here in America, they asseverate with equal promptitude.

Bosh, piffle, rot, etc.—sneers the emancipated, independent American type of, and outside of the profession, and forthwith proceeds to enlighten you in one breath that this much-mooted artistic atmosphere doesn't exist, never existed and never will exist and, in another breath, opens the flood-gates of his eloquence, as it were, to prove to you *how much "atmosphere" may be found here in America*—in our tall buildings, in the

smoke descending or arising therefrom, in our traffic, in the charm of our women (this item really should have headed the list), etc., etc.

And if you wilfully refuse to be convinced, either that "atmosphere" is a myth or that the real, sugar-cured European product exists among us just as potentially as over there—why then you are simply a despicable, hopeless expatriate who deserves to have his passport taken from him or to lose his citizenship for all time. The very idea that we, who have everything that money can buy, who have ever manifested twofold the energy and enterprise of the rather more enervated Europeans should lack anything that they may have! Preposterous! If this "atmosphere"

exists, why we have it in the superlative degree. And if we are devoid of it, why then it simply does not exist—then it's a myth. Could any argument be simpler?

Not being a demigod, nor otherwise superhuman, in fact just a mere scribe, the writer of these lines lacks the temerity even to attempt to solve this intricate and much-discussed problem. For a problem it is and probably will continue to be for some time to come. So I merely beg leave to offer here my humble interpretation of just one phase of the apparently so involved designation "atmosphere."

Accepting one of the meanings literally to imply an atmosphere—or surroundings—conducive to artistic work and the enjoyment of art, it would seem—yea, it must be evident to every sane and thinking individual that the expression would at least signify a locality in which the artistic worker is unmolested, is not distracted in his studies and certainly not in his public presentations of art and, above all, in which the art, *recte* music lover, may enjoy or judge such presentations in comparative peacefulness.

Anyone returning to the United States after an absence of years, must be struck by the utter disregard in America for all personal reposefulness. As long as this lack of consideration for individual well-being is manifested in restaurants, where the clatter of plates, loud speaking, etc., absolutely preclude the peaceful enjoyment of one's meal, as long as automobile horns try to outdo each other in the emission of undreamed of, uncannily raucous tone volumes, in so far as the construction of our surface and other cars, the ear-splitting screechings and howlings of vendors of every description

add to the general pandemonium, the matter concerns not us so much as an apparently half-asleep board of health.

We become vitally concerned and interested, however, when an automobile tire bursting with a bang becomes a supplementary feature of the Berlioz Fantasy performed at the Civic Concert, or the diverting two-step song and dance number of a cabaret prima donna next door gains supremacy over Chopin's E Flat Cello Nocturne; when one or more belligerent automobile horns (oh yes, I have it in for them) furnish cacophonous *obbligati* to the seductive strains of "Tosca" at the Columbia University season when the vernacular diction of the sellers of programs and other commodities outside the theater are heard almost with the same distinctness as *Scarpia's* beguiling, impassioned effusion to *Tosca*. And so one might go on indefinitely enumerating examples of encroachment on the temporary artistic atmosphere.

What, then, is to be done to insure the atmospheric impressiveness necessary for the proper performance, as well as for the appropriate receptiveness of musical art?

As long as the noise-producing features above mentioned—and many more—seem to have become accepted as being almost essential factors of every thriving city, they will probably have to be endured, at least until the advent of a general reformation to the more simple life.

So for the present we would merely suggest—again very humbly (for scribes have become so humble during these days of strenuous belligerency)—that those entrusted with the arrangement of all public musical performances, make the attempt to have all such alien, disconcerting noises excluded—as long as it seems impossible to eradicate them—by choosing sites sufficiently secluded, or at least, by employing the proper means for the isolation of performances from all such disturbing influences. Thus we might at least attain a trace of the much-maligned and frequently over-estimated musical atmosphere for our public performances. Then it might really become possible for this or the other susceptible hearer to feel himself transported away from the humdrum of daily life to the heavenly realms of musical beauty.

MUSIC VERSUS FIREWORKS

Mr. Tapper Urges Singing as Nobler Method of Celebrating Fourth

July Fourth offers the community music enthusiast a rare opportunity to put his ideas into actual practice and in so doing make the day really "safe and sane," points out Thomas Tapper in a recent issue of the *Musician*. Says Mr. Tapper, in part:

"He need only to look about him to discover that we may become as healthy-minded as the Greeks (an attainment good for us if we are capable of it) by celebrating and sanctifying our Notable Days with music made by the people.

"It has been the custom to celebrate these days in the schools with appropriate songs. While the children who participate in such song celebration may be more or less inspired, they are less impressed than they should be because the school room song service correlates with little or nothing in home life and community life.

"The community music leader finds in this state of affairs the opportunity to create a new world of experience for the people. He can correlate them then with two things:

"1. The schools in which the children are being taught to celebrate worthy civic events.

"2. The greater meaning, the depth, the amplitude and the solidity of the daily life we live; qualities that forever escape us because we are prone to sell out our birthright of stars and heavenly wonders in exchange for a display of cheap fireworks.

"The Glorious Fourth may then well dispense with its blatant orator, its terrifying explosions, its procession of Horribles and taking thought to itself, perhaps helped by the local papers and the clergy, meditate upon what the day really signifies in the larger and more meaningful terms of life.

"Then on top of that preparation, the people should sing, not for applause, but reverently, and in accord with the truth back of the day and its meaning."

Marie Rappold, Metropolitan prima donna soprano, is on a Western trip, filling a number of engagements in Colorado. She will return to her farm in Sullivan County after she completes her trip.

DR. WILLIAM C. CARL announces the re-opening of the
Guilmant Organ School, October 9th, 1917

With increased facilities in each department
(Dr. Carl Personally Instructs All Students in the Art of Organ Playing)

SIX FREE SCHOLARSHIPS

150 Students now holding positions in America

Send for new illustrated Catalogue

44 West 12th Street, New York



Cincinnati Conservatory of Music

ESTABLISHED 1867

MISS BERTHA BAUR, Directress

All Departments of the Conservatory are open throughout the summer, as during the school year. Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.

ELOCUTION

MUSIC

LANGUAGES

Location ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue Free.

MISS BERTHA BAUR, Highland Ave., Oak St. and Burnet Ave., Cincinnati, O.

FLORENCE FERRELL

SOPRANO

Tali Esen Morgan, Mgr.
110 W. 40th St., New York

JULIA CLAUSSEN

PRIMA DONNA MEZZO SOPRANO

EXCLUSIVE MANAGEMENT, LOUDON CHARLTON, CARNEGIE HALL, NEW YORK

The Music Club as a Factor in Promoting Community Music

Local Societies Should Take an Interest in Children and Give Special Programs for Them, Advises Terre Haute Writer—Young People Can Be Trained to Have Good Music, if Proper Opportunities Are Given Them—A Plea for Team Work in Music—Community Singing as the Great Unifier

By L. EVA ALDEN

THE subject of Community Music has interested me for several years, although I have had no active part in the great movement which has been sweeping over the country. The entire field is virgin soil so far as Terre Haute is concerned. When, therefore, I was asked to offer some suggestions at this convention as to what might be done along this line in our small cities and towns, I felt a great hesitancy in doing so, since what I could say would necessarily be purely theoretical. I believe that Terre Haute is not exceptional among Indiana cities, however, so it may be that, if we exchange ideas on this subject, Indiana may wake up to the fact that this appeal to the great mass of the people is the most significant thing that has happened in our musical evolution for many a day.

The more I think about the subject, the more convinced am I that work with the children should be the starting point and should receive our best attention. If America is to be a truly musical and art-loving nation in the shortest possible period of time, we must begin with the children and begin right now.

Many of us have a dream of the future when every town will have its municipal theater, art gallery and concert hall where for a small fee, the poorest of our people can enjoy the best that the world has to offer in music, art and drama. If we would hasten that day we must begin now to educate the future voters, boys and girls, and instill in them such a love for the beautiful that its gratification will be as much a necessity of life as food and clothing.

By nature children are as responsive to all forms of beauty as flowers are to sunshine. It is life and unfortunate environment with little opportunity to become familiar with the best in art and music that make of so many of our people the barbarians in art that they become in after years. Nor do I refer alone to the poor and ignorant class, for the so-called "upper class" needs educating along these lines quite as much. Of course, there are notable exceptions, but the supreme ignorance about art and music and the entire lack of interest in them found among a large proportion of our wealthy and better educated citizens is often astonishing.

An Example of Ignorance

Not long ago I heard a learned lecture given before a representative woman's literary club by a very brilliant and widely known professor in one of our Indiana universities, in which he took occasion to speak slightly of music. He described a recent piano recital given at the university by Godowsky and acknowledged that it would have meant as much to him had it been given on a tin pan. It happened that I had also heard this recital and to me it represented Godowsky in his most inspired mood. There was no apology for this frank display of ignorance and I received the decided impression that this learned man was looking down upon our beloved art from his lofty pedestal. I wondered what he would think of a musician who would display a similar lack of knowledge and appreciation in the field of literature, which he represents.

When, therefore, such a deplorable condition exists among the professors in our universities and people of that class, it is evident that something is wrong somewhere. It is up to the musician to try to remedy this state of affairs.

It is not because so few take instrumental or vocal lessons. A large proportion do at some time, but just taking lessons and learning a few pieces does not make one a musician nor even appreciative of the best music. To accomplish that, it is necessary to hear much

music and to know something about it aside from the performer's standpoint.

Enlarge Music's Scope

It is true that in almost every town there is now a small circle of, I might say, "consecrated" music teachers, who are not teaching merely for dollars and cents, but who have an ambition to give to their pupils a wider vision of music as a great art and to instill in them a real love for it, which will abide through life. But, after all, how few such teachers there are in each community and how small a proportion is brought under their influence! This leads me to the very heart of the matter. We must have a far reaching campaign that will touch the outermost edges of the great circle in each community and that campaign must concentrate its best energies on the children and youth, if we would solve this problem in the most direct manner. I would include in this plan not only the little poor child, but the "poor little rich" child as well, for all are sadly in need of musical nourishment. Through the children, the fathers and mothers and the rest of the family will become interested, for "a little child shall lead them."

How is this campaign to be conducted?

The public schools are doing what they can, but music is only one of many subjects in which the child must be interested. The conscientious music teachers are doing all they possibly can do with the limited free time at their disposal. We all know, however, that the sum total of these efforts is small in comparison with what needs to be done.

It seems to me that it is right here that the musical club can step in and enlarge its efficiency. There is a vast field of usefulness, so far untouched by our musical clubs, although we see a general awakening in this respect. They have in the past been content to follow the same old lines year after year, confining their efforts to furnishing as good programs as possible for their own members, but making little impress upon the community as a whole. Why should they not reach out to the great mass of the people and help them to understand and love this beautiful art which has meant so much to her followers? Especially to the children would I extend the helping hand. If we would have our concert halls filled to overflowing when a great artist or a symphony concert is announced, we must prepare the way by forming what Robert Haven Schauflier has called "creative listeners." My idea would be to have the musical club arrange frequent programs of especial interest to children and young people, illustrating some definite phase of music and to be preceded by an informal talk by some capable person, which would give them an intelligent idea of what they were to hear. A definite plan should unite the series of programs.

Function of the Music Club

Children and young people are gregarious and I believe there would be an inspiration in numbers of them meeting for a musical purpose. The directors of music in the schools and the music clubs should co-operate. The function of the club would be to enlarge upon the work which can only be touched upon in the schools. I would have the music club draw upon all its resources for these programs and supplement with the Victrola and player-piano when these could be made useful. The important point is to give the children many opportunities to hear good music and to help them to an understanding of it. That they will be responsive and interested, if the matter is presented to them in an entertaining way, is certain. This is true of even quite young children.

We recently had in Terre Haute what might be called our "biennial" concert by a symphony orchestra. I was most anxious to have all of my pupils take advantage of this rare opportunity, so I thought I would see if I could create an interest in it. Consequently, I got as

many of them together as possible, even the youngest ones of nine and ten years, and told them some interesting things about the orchestra, its arrangement and the characteristics of the various instruments, illustrating with pictures. I told them to listen for the different voices of the instruments at the concert and see if they could recognize them when they spoke in the orchestra. I then reviewed the program, telling them something about the composers represented and a little about each composition, playing for them parts of the most serious ones and pointing out the principal themes for which they must listen. The children were much interested and the result was that every pupil who heard my talk went to the concert and took members of the family. Parents and children told me afterward that it had helped their enjoyment of the concert wonderfully. It all convinced me more than ever that there certainly is a great field of usefulness in each community for just this kind of work—making appreciative listeners.

I understand that something of this kind has been started in Indianapolis by the Departmental Club in connection with the local orchestra. I believe that special "rehearsals," as they are called, are given occasionally on Saturday mornings, to which only children are invited and for which a small admission of ten cents is charged. The children are told about the program in advance by their school teachers. I am informed that 1500 children came to a recent "rehearsal" and listened with evident enjoyment and true appreciation. It seems a wonderful idea to me. Some one was certainly inspired to begin it.

Improve Children's Tastes

The trouble is that two or three such concerts in a season are not enough to develop musical taste. It is necessary to have such opportunities very often. When it cannot be an orchestra concert—and unless we live in a large center such concerts cannot be frequent until we have advanced much farther on the musical road—it can be some other form of music, any form will do if it is good music, acceptably rendered. Unless these frequent opportunities are to be given our young people, the dreadful popular stuff that is feeding them now, *ad nauseam*, will continue to satisfy them. The only way to drive it from our homes is to supplant it by forming a taste for something better. All the talking in the world will not accomplish the purpose. The elemental appeal of rhythm and rhythm only will continue to attract and satisfy our people until they have passed from the stage of the musical polyp to a higher plane.

We have in Terre Haute the Rose Orphan Home, one of our noblest charities, in which I have had a warm personal interest for many years because of family associations. This home harbors about one hundred orphan boys and girls, averaging about twelve years of age. They come from the lower walks of life and most of them have no traditions of culture in their heredity. It happens that I have been able to control the music which comes into the lives of these children while they are in the home. It has given me an opportunity to try out in a small way a pet theory of mine that children can learn to care as much for good music as for bad if they have a chance. In our Sunday School we use only the choicest hymns, masterpieces in that line, and the children learn to love them. For three weeks before Christmas each year we meet several times a week to sing Christmas carols and have quite a choice collection gathered from the carol literature of the world, some of it several hundred years old. I find it is possible to get them much interested in the artistic interpretation of their songs and when they are in practice they do excellent shading.

I recently had some of those who have been longest in the home write out for me the names of their three favorite hymns and was much pleased with the selections made. Although the same hymn was not chosen by more than two or three of them, owing to individuality of temperament, the selections were almost all of equal merit and showed that we have accomplished something.

The words of their songs are always memorized for special occasions so that they will carry with them through life, we hope, a fairly good repertory of hymnology at least. With a little patience on the part of the director, it is surprising what difficult songs children are capable of learning. I am obliged to lead them entirely with an instrument as I do not sing, but we have tackled some pretty hard songs quite successfully. I am sure we have proved that it is not necessary for children to be given the cheap marches and "dance" music

which we hear in so many Sunday schools.

I hope I may be pardoned the personal element in this little digression. I was especially requested to tell something about this work at the Rose Home, or I would not have mentioned it, as it is hardly of enough importance.

Recitals for Children

I was much interested in reading an account of a piano recital recently given in London by Gertrude Pefferkorn especially for children. Selections were made from the best piano literature entirely within their comprehension. This seems to me a move in the right direction. If in all our large cities Saturday recitals could be frequently given by the best artists with programs adapted for children, much could be accomplished. There are many things that they should have a chance to hear that they do not hear on the conventional recital program, and many times much of it is beyond their comprehension. It is as though we were to expect them to enjoy Browning, Emerson or Walt Whitman.

Utilizing Vacant Seats

Another way occurs to me in which the musical club can increase its usefulness in the community. In my own city—and I often wonder if we are really so far behind other cities of our size as some would have us think—I am often impressed by the large number of vacant seats at our concerts. It is depressing to the artist, to the audience and very much so to the poor impresario. I have wished many times that some plan could be devised which would fill up those vacant seats and give pleasure to many poor mortals who could not possibly afford to buy a concert ticket and yet who would be more appreciative of the music than many who could. I myself know a dozen such persons in Terre Haute, fine, hard working people, who love music better than any other form of pleasure and yet who must deprive themselves of it because of the expense of hearing it. The five or ten cent movie represents the extent of their indulgence in entertainment. It seems a shame that those vacant seats and these music hungry people cannot be brought together in some way, thereby bringing much happiness into lives which have so little of the beautiful in them and incidentally helping to inspire the artists and adding to the enthusiasm of the audience without anyone being the loser. Now, why couldn't a reliable committee be appointed by the music club, to whom such concert tickets could be given, whose duty it would be to investigate worthy cases like this and distribute these tickets among them quietly and unobtrusively. I believe the impresario would be glad to donate the tickets, provided the privilege could be safeguarded in this way. I have frequently asked for tickets to concerts for some of the musical children at the Rose Home and have invariably found the concert management very willing to give them. The musical club should also see that its own vacant seats are filled whenever it gives a program.

Right here I would like to make a plea for the musical club in each community, urging all who are interested in music in any way, as performers, teachers, composers or merely as listeners, to join such a society, not alone for the purpose of enjoying the regular programs—a selfish, although a worthy motive—but because it furnishes an opportunity for all music-lovers to work together to raise the standard of musical taste in the community.

Advantage of Team Work

"Many heads are better than one" and "In union there is strength," as we have often heard. This is the day of the "group" system. If we would have the highest degree of efficiency in any line of endeavor, we must do good team work. This much we have had impressed upon us by our "dear enemy"—Germany. When many people unite in organized action for the same purpose, things begin to happen, and we certainly want them to happen in a musical way in our small cities and towns. In our own city there are many persons vastly interested in music, who do not come into our music club because they say they have nothing to gain by so doing. To me that is entirely the wrong way to look at it. Those of us who have had greater advantages musically should not scoff at the musical club in our smaller cities and towns because its members are not all artists and the programs are not up to the standard of Berlin, New York, Chicago or Indianapolis. If we have had advantages, we should still more feel our obligation to serve. "Unto whomsoever much is given, of him much shall be required." The trained musician and the cultured listener are both needed.

Mr. Martucci Explains Why His Countrymen Neglect the Piano

May Be Due to Fact That Italians Lack Robust Physique Indispensable to Intensive Practice, He Declares—Bach and the "Gradus" Incomparable for Teaching Purposes—Deplores Current Abuse of Pedal

By HARRIETTE BROWER

NOT every pianist can claim descent from a line of musicians and a composer of distinction. Yet this is what Signor Paolo Martucci, the young Italian pianist, is able to do. He is proud to be known as the son of the composer and pianist, Giuseppe Martucci. The musical world has been familiar with the name of the father, who was professor at the Conservatory of Naples in 1874, then later director of the Bologna Conservatory and finally of the Naples Conservatory of Music. A piano concerto, two symphonies and much piano music came from his pen. His son Paolo states he has in his possession six large volumes containing his father's compositions for piano; so many are there that he himself does not play them all.

Giuseppe Martucci, who passed away about eight years ago, was distinguished as a piano virtuoso, and this skill he endeavored to pass on to the son. Paolo was the pupil of his father, until he was able to stand on his own feet and take his place as an independent musician. As a pianist he has appeared frequently in his native country, playing with success in Rome, Milan, Naples, Bologna and other cities. In Milan and Rome the public recognized in him a worthy successor to his father. Mr. Martucci's playing seemed to please equally well in London, where he resided for some time and gave a number of recitals. About four years ago Signor Martucci, learning there was an opening for a pianist and teacher of high standing at the Cincinnati Conservatory, applied for the post, secured it and came to America. At the conservatory part of his work was in recital; he also played occasionally in public.

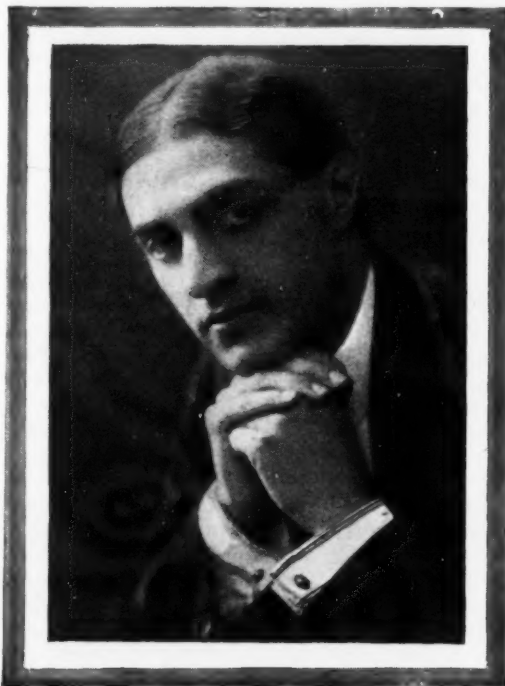
During a recent conversation in regard to his musical aims and experiences, Signor Martucci said: "After two years' residence in Cincinnati, I became convinced that New York was the real music center of America, so I came here. As I was quite unknown, it was difficult to gain a footing, and thus for a number of months I had to wait, without finding anything to do. Then I had the good fortune to be engaged for a Sunday night concert at the Metropolitan Opera House. I feel I must have made good on that occasion, for it proved to be the turning point for me. From that one appearance I secured a number of pupils. I also appeared the same season before several of the leading music clubs here; the rest was easy. This year I have had a busy season, with numerous pupils."

No Faith in Methods

"In regard to so-called piano methods, I can say I have not much faith in any of them. They are too pedantic to suit my taste. I feel that each pupil needs special treatment. All pupils, however,

must have a thorough knowledge of the scales in all keys and forms. I use much Bach and especially Clementi's *Gradus*. Surely nothing better has ever been written. One finds all technical forms illustrated in the *Gradus*, be they *legato* or *staccato* figures, chords or octaves. Great facility and command can be gained from them. As for the metronome, I do not use it; if the pupil has no sense of rhythm, naturally I do not advise him to study music.

"One part of the piano is much abused—the pedal. So many students use it



Paolo Martucci, Brilliant Young Italian Pianist

constantly when they practise. This is not necessary. If I play Clementi there are only a few places here and there which need any pedal; they can be played just as well without it. The same may be said of the Preludes and Fugues of Bach. I can play them from beginning to end without using the pedal, and thus preserve clarity of touch and tone.

Why Italians Neglect Piano

"It is true, we Italians do not cultivate piano music as we do the art of song. It may be that the continuous and exhaustive practice necessary to the virtuoso does not harmonize with our physical build, or our temperament. We are not of so robust a build as the Germans, and I don't think we could stand the strain. I am sure I could not. I had much rather give a good part of my time to teaching. Yet we have some truly great pianists; we do not forget that Busoni is an Italian; he is surely one of the most eminent; then there are Sgambati, Consolo and others."

(All rights reserved)

Says Boy Choirs Lower Standard of Church Music

"THE boy choir fad," writes N. Lind-say Norden in a recent issue of the *Musical Quarterly*, "has grown so alarmingly that the choral ideals of the American church will degenerate unless a decisive check is firmly put upon this disastrous evil in church music. At the present time the standards are so very low that many recognized musicians deem the field of religious music unworthy of their serious attention and interest. The realm of church music, as a whole, is not a prominent factor in the development of artistic standards in this country."

A few further excerpts from his article prove that Mr. Norden makes out a very strong case against the boy choir:

"There never has been, and there never will be, any child twelve years of

age—no matter to what musical training he has been subjected—whose vocal ability will measure up to the standard of that of an adult, who, through a longer training period, is able to acquire a greater amount of musical ability, and retains and uses it with intelligence and understanding. This statement is, of course, undeniable. When one considers the training period necessary to prepare a boy's voice for use during the brief term of a few years, it is immediately obvious that the energy expended in this process is practically wasted. Comparing this with the case of the adult, whose vocal compass is a permanent possession, and whose choral training is, therefore, cumulative, it requires but little logic to perceive the inherent inferiority of the boy choir. This statement, too, admits of no possible reply. Permanency of corps is one of the fundamental elements in ensemble work, but with the children's choir this is out of the question. When the boy choir was introduced into our country, the essential feature which made for the support of the institution in England (from which the whole business was copied), was neglected here—that is, the choir school.

There are now a few of these scattered throughout the country, endowed by people whose sentiments lead them. In such places the standards are, usually, better, but in the vast majority of churches there are no such schools, in many instances on account of lack of funds with which to endow these wasteful institutions.

"The actual mechanism of running a boy choir is most complex—vocal lessons, constant rehearsals, school machinery for maintaining discipline and control, regularly procuring new material, etc., etc. Such a stupendous amount of work might be considered rational, were the results obtained equal to those obtained with adult singers, but they will not bear the light of just criticism, nor even comparison with a mixed choir having but one weekly rehearsal. Such a choir will progress more in one month, and will be of more value to a congregation than a boy choir will in a year. And further, the finished product in the case of the mixed choir is worth while, while the boy choir never 'arrives.' An adult singer may be replaced, but it takes a year to train a new boy."

Mr. Norden also points out that a choir must have a comprehensive idea of its purpose and responsibility. "In the final issue," he says, "the essence of religion and worship is for the adult mind, not for the child. . . . Mere imitation in choral music lacks reality and meaning, and, being insincere, is purposeless."

"A woman's voice," remarks Mr. Norden later, "carefully trained for one or two years, is worth any number of boys' voices, trained for a similar period. Further, the adult voice, when developed, remains available vocal material, assuming, of course, that the singer does not give up musical activities. Light, lyric voices, with as much 'angelic' quality as was ever found in any boy's voice, are easily found among women's voices. A boy's voice will not stand comparison with one of these for timbre, control, sostenuto and vocal range. Any choir-master, who would work half as faithfully with a mixed choir as he is obliged to do with a boy choir, would find his work progressing rapidly, and with the usual attendant success."

Wherever the boy choir is found, we find trivial church music or, at any rate, music which is not as splendid as it might be. The results cannot fail to be trivial, because we are assigning adult tasks to children. It is indeed to suffer indignity to hear boys attempt the more profound religious music, perhaps based upon a text of great depth and beauty. Such renditions are carried on without the slightest conception as to what it all means, save to sing louder here or softer there. Such matters as phrase-lengths, sense of rhythm, key relationship with its subtle meanings, etc., are entirely beyond children, and nearly every boy choir regularly exhibits this fact. The great church composers should be treated with as much respect as those who wrote secular music."

GOOD EFFECTS OF MUSIC

Soothing Influence on Nerves Pointed Out by Prominent Physician

Dr. William J. Robinson of New York City, editor of several medical publications and president of the American Society of Medical Sociology, stated recently that piano playing is one of the best cures of nervousness, and even more, a real preventive.

Commenting on the soothing influence of music on weak nerves, Dr. Robinson remarked: "Looking over some statistical data relative to insane asylums, I noticed that many institutions have been installing pianos in their wards. I doubt whether there is a single institution for the insane in the United States which is not provided with pianos for the use of patients."

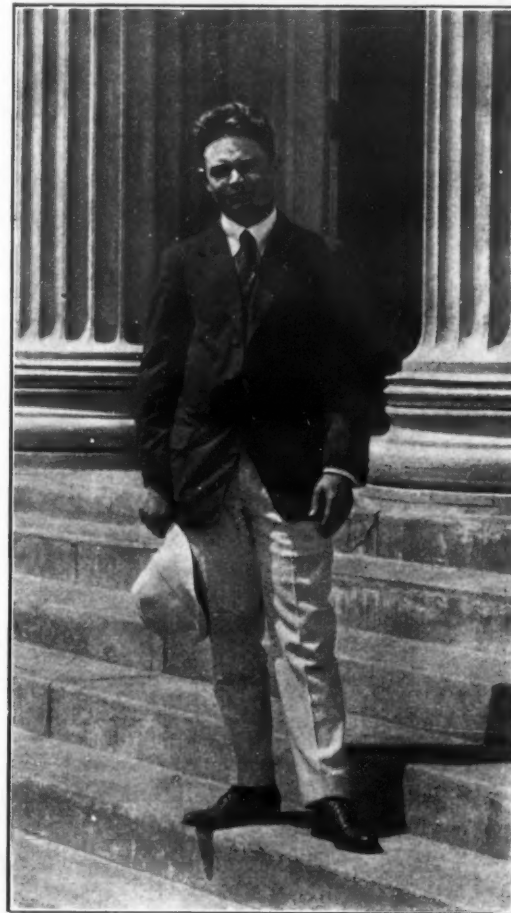
"One of the most frequent symptoms of nervousness is, as you know, unconscious motions of the fingers, hands, wrists, arms and shoulders. The nervous individual wants to handle objects about him, sometimes flings them on the floor."

"In such a case piano playing is one of the remedies at hand. Piano playing exercises the eyes, the ears, the hands and arms; even the fidgety feeling about one's feet is relieved to a certain extent for the feet have some duty to perform, pressing the pedals at certain intervals. A tuneful melody, a satisfying chord detract the nervous person's attention from the cause of his worry."

"If you cannot play well enough, well, there are mechanical players, which also require a certain amount of energy, for the speed and expression levers are controlled by the hands, and the bellows actuated by the feet. In either case there is a pleasant outlet for your 'nervousness.'"

RAYMOND HAVENS OPENS BAR HARBOR SUMMER CONCERTS

BOSTON, MASS., July 25.—The opening recital in the summer series of concerts at Bar Harbor, Me., was played by Raymond Havens, the distinguished young pianist of this city, last Monday afternoon. The recital was given in the mag-



Raymond Havens, Boston Pianist, on the Steps of the Building of Arts at Bar Harbor

nificent Building of Arts there, and was attended by a large and important audience of the summer colonists of that fashionable resort.

Mr. Havens presented the following program:

"Sonata" (Les Adieux, L'Absence et Le Retour), Beethoven; "Fantasietuecke," "Des Abends," "Aufschwung," "Warum," "Grillen," "In der Nacht," "Fabel," "Traumeswirren," "Ende vom Lied," Schumann. "Ballade, G Minor," "Etude, C Major," "Etude, E Major," "Scherzo," "John Sharp Minor," Chopin; "Impromptu," John Alden Carpenter; "Rhapsody No. 12," Liszt.

His delivery of this program was characterized by the sound and intelligent conception he possesses of the works of the major masters plus his well developed technical proficiency.

His playing was greatly enjoyed by the large audience, and extra pieces were given in response to continued applause.

The accompanying picture shows Mr. Havens on the steps of the Building of Arts. W. H. L.

Mana Zucca's "Fugato-Humoresque" Played at Chautauqua

At the opening concert of the season at Chautauqua, N. Y., Mana Zucca's "Fugato-Humoresque on 'Dixie'" was performed by the Russian Symphony Orchestra under Modest Altschuler and won a notable success. This composition, which had its first hearing last spring at a concert of the Orchestral Society of New York, Max Jacobs, conductor, will be heard during the coming season on the programs of several orchestras. Miss Zucca has since writing it written a suite for orchestra, of which the "Fugato-Humoresque" is the fourth and closing movement.

When to Practise

Teachers themselves are very often at fault for poorly played lessons, inasmuch as they fail to instruct the pupil as to when he should practise, says T. Francis Crowley in the *Musician*. A student's best work cannot be done at the end of the day or at night, when the mind is tired. In the morning or as early as possible in the day is the time to do one's best practising. Practise at night not only produces an inferior quality, but more often absolutely useless and harmful results. Psychology teaches us that study must produce one of two results, either beneficial or the opposite. Therefore, if one would get the best results from the time invested, he must not let his practice go until the end of the day.



GALESBURG, ILL.—The annual commencement exercises of Knox Conservatory of Music took place recently, ten students receiving diplomas.

UNIONTOWN, PA.—Joe Nirella's song, "Uncle Sam Is Calling You," was heard for the first time at the Nirella Band concert at Shady Grove Park here recently.

AMSTERDAM, N. Y.—The choir of St. Ann's Church sang a festival service in Fonda, N. Y., recently, under the leadership of Russell Carter, organist and choirmaster.

BLANDFORD, MASS.—Watson Giddings gave an entertaining program of organ music in the First Congregational Church on July 27. Mr. Giddings was competently assisted by R. D. Chaffee.

WESLEYAN, W. VA.—Rose Wittmeyer, who has been at the head of the vocal music department at Wesleyan College for the past five years, has tendered her resignation to the regret of her numerous friends here.

BRIDGEPORT, CONN.—The members of the Coast Artillery Band were given a farewell banquet at the Stratfield on July 24, the eve of their departure for a concentration camp. Paul Goulding, leader of the old C. A. Band, was toastmaster.

SALT LAKE CITY, UTAH.—"An American Army Song" is the title of a patriotic composition, words by Mrs. Lucy Clark, set to music by Tracy Y. Cannon and dedicated to Col. Richard W. Young of the Utah field artillery. It will be published shortly.

MODESTO, CAL.—A rally representing the combined musical forces of this city was given recently, under the direction of Mrs. Carrie Brown Dexter, supervisor of music. An orchestra, boys' glee club and boys' quartet were among the organizations represented.

SAN ANTONIO, TEX.—The following vocal pupils of Charles Cameron Bell were lately heard in recital in Mr. Bell's studio: Curtis Vaughan, Madeline Sanders, Warren Henderson, Harriet Scott Garrett, Mrs. James Harvey Holdeman and Gertrude Winterborne.

PINE ORCHARD, CONN.—A fine concert was given at the Sheldon House recently, and Mr. and Mrs. William B. Green, Jr., of Hartford, both church soloists, sang. Mr. Green is tenor soloist at the South Church and Mrs. Green was soprano soloist at the Fourth Church.

MORRISTOWN, N. J.—The choir of the Church of the Redeemer presented their annual recital in the Y. M. C. A. Auditorium, under the leadership of Kate Elizabeth Fox. The assisting artists were Mrs. E. Hallett Frank, soprano, and H. A. Price, dramatic reader.

NEW YORK CITY.—James P. Dod, organist and choirmaster of the Church of the Transfiguration, has received the degree of Doctor of Music from St. Stephen's College. Mr. Dod is the senior choirmaster of the Episcopal Church in New York City—not in age, but in term of office. He has held his present position for more than thirty-five years.

ELKINS, W. VA.—The fourth program of the Elkins Music Club, which was given at the Y. M. C. A. on Tuesday afternoon, July 24, was the best of the series so far given. Among those who appeared were Dorothy Wees, Mrs. James Baker, Alex. Goldberg, Mrs. N. I. Hall, Laura Bent, Beatrice Wilt, Winifred Gross and Mrs. C. A. Gross.

WEEKOPANG, R. I.—A Red Cross concert was given at the Inn on July 27. The artists were Mrs. William G. Hammond, soprano; Mme. Claudia Fournier, contralto; Edward C. Towne, tenor; Charles F. Hammond, baritone. William G. Hammond, pianist-composer, was the accompanist.

BUCKHANNON, W. VA.—The Conservatory of Music at Wesleyan College is being renovated and improved. The studios are being enlarged and will be repapered, and a new electric pipe organ has been purchased for the practising students. The work is under the capable superintendent of grounds and buildings, N. C. Kellar.

MORNINGSIDE, CONN.—The evening entertainment committee of the Morningside Association, Morningside-on-the-Sound, is planning an attractive series of Saturday evening programs for the month of August. One of these will be devoted to a recital by the vocal and instrumental pupils of Professor and Mrs. W. V. Abell of the Hartford Conservatory of Music.

MORGANTOWN, W. VA.—The Wednesday matinee concerts of the university summer school closed this morning with "Pan," a cantata for ladies' voices, by Paul Bliss, sung by twenty-one voices, under the direction of Louis Black. The work is popular in character, of fairy-like daintiness and effective rhythm. The piano accompaniments, played by Mrs. Black, were unusually fine.

ZION CITY, ILL.—The eleventh annual commencement of the department of music of the Educational Institutions of Zion, under direction of John D. Thomas, recently took place at Shiloh Tabernacle. The program was given by Bernice Paxton, pianist; D. Oman Kessler, violinist; Bessie Wiedman, pianist; Richard F. Hire, violinist; Gladys Taylor, pianist; a ladies' chorus and a students' orchestra.

CHICAGO.—Three interesting programs were recently given by pupils of the music department of Moody Institute. The final program enlisted the services of Nellie Sutton, Joy M. Smith, Anna M. Stocking, Alice Coville, George McLeod, Leota Turner, Hattie Johnston, Hugh Cameron, May McIntyre, W. R. Cole, Margaret Kline, Loretta Hobson, Florence Currie and Joe Overmyer.

WOODMONT, CONN.—The concert held last week for the benefit of the Red Cross was an unqualified success. The artists included Mrs. Minnie Sample, assisted at the piano by Frances Kirchoff, the Misses Helen Powers and Elinor Vishno and Mark Chestney. Mrs. William P. Tuttle and Mrs. Kost are receiving congratulations on the success of the affair, which netted the Red Cross \$124.

TACOMA, WASH.—The second of a series of recitals given by advanced pupils of Mrs. Clara Mighell Lewis, authorized exponent of the Progressive Series of Piano Lessons, was attended by a large and appreciative audience. The twenty students appearing showed excellent progress and conscientious study. Second parts for duets and two-piano arrangements were played by Mrs. Lewis.

TACOMA, WASH.—Tacoma pupils appearing on the program of the mid-summer song recital given by Mrs. Lloyd Perry Joubert in Seattle, July 11, were Birdine Wrong, Pearl Biehl, Nathalie Knudson and Gertrude Ross. At the program's close Mrs. Joubert delighted the audience with her artistic presentation of "How Many a Lovely Caravan" ("Lover in Damascus"), "Mignonette," "Design," by Vanderpoel, and "Sacred Fire," by Russell.

BLUEFIELD, W. VA.—On Sunday evening, July 22, Mrs. J. Frank Maynard entertained in honor of her former music teacher, Emil Berger of Lynchburg, who is spending several days in Bluefield. Mr. Berger has for five years been director of the department of music at Virginia Christian College and pipe organist and choir director at the First Methodist Church of Lynchburg. Emma Lee Phelps of Peabody Conservatory, James Elmer Brown, instructor and pipe organist at Bland Street Church and others entertained. Mrs. Maynard sang two solos and Mr. Berger played the accompaniments.

LIBERTY, N. Y.—The Centennial Music Club of Liberty, N. Y., gave an excellent recital on July 23 in Memorial Hall. Raymond S. Wilson, pianist, of the faculty of the College of Fine Arts, Syracuse University, and Evelyn W. Payne, soprano, accompanied by Anna L. Payne, both of Liberty, were on the program. Proceeds of the concert were given to the Liberty Chapter of the American Red Cross.

WORCESTER, MASS.—A feature of an all-day fête given a short time ago in the city, for the benefit of the Soldiers' Relief Fund, was the singing by Mrs. J. Frederick Donnelly, mezzo-soprano. Mrs. Donnelly sang "The Star-Spangled Banner," "Love, Here Is My Heart" and "Somewhere a Voice Is Calling" in a pure, sweet voice, which carried wonderfully to every part of the grounds. She won enthusiastic acclaim from more than 3000 persons.

POTSDAM, N. Y.—The graduating class of the Crane Normal Institute of Music presented on July 21 a recital of songs and the cantata, "The Chambered Nautilus," by Mrs. H. H. A. Beach. On June 1 the special music students of the school presented Smart's cantata, "King René's Daughter," assisted by the orchestra of the school and the following soloists: Mrs. E. S. Morgan, soprano; I. V. Schram and O. C. Spencer, mezzo-sopranos; H. L. Cowan, contralto; E. E. Skinner, conductor.

MORGANTOWN, W. VA.—Recent musical activities at West Virginia University include concerts by the violin pupils and ensemble classes of Margaret Horne; a recital by Miss Elliott, post-graduate, assisted by Miss Horne, Pearl Morgan, Mary Dille and Herbert Beaumont, and a concert by the chamber music class, under the direction of Miss Horne. These musicales were heard by good sized audiences and won considerable praise. The School of Music at West Virginia University is directed by Louis Black.

CHARLES CITY, IOWA.—Belle Caldwell, staff correspondent for MUSICAL AMERICA, and her sister, Mary L. Caldwell, piano teacher of New York City, are spending a five weeks' vacation in a northwestern trip to Spokane and the Canadian Rockies, visiting Glacier Park on the trip out and stopping at Banff, Lake Louise, and other points in the Canadian Rockies on the return journey. Mary Caldwell will stop at her summer home in Nashua, Iowa, for a brief time before her return to New York City, where she will reopen her studio on Sept. 15.

NORTHAMPTON, MASS.—The Northampton School of Music Pedagogy lately issued certificates of graduation to the following students: Mary C. Cronin, Grace Cushman, Arthur Dann, Mina Day, Ednah Diming, Grais Drury, Ethel Edwards, William Lunn, Lora Glazier, Roselyn Haaser, Marie Hart, Mrs. Kate Hartwell, Bertha Hebert, Louise Hoff, Louise Mahan, Anna L. McInerney, Anna Maxwell, Hazel Millard, Carol Powell, Robert P. Scilling, Louise Stanley, Mildred Starrett, Mildred Stolpe, May Storm, Helen Turner, Margaret Tuttle, Marian Washburn, Albert Watterbury, Blanche Witner, Arthur Witte and the Misses Balcolm.

TACOMA, WASH.—The appearance in Tacoma of Lena James Douglas, the talented composer-pianist, in a recital program Friday evening, July 13, was a special treat to music-lovers at the African Methodist Church. Miss Douglas is a post-graduate of Chicago Musical College and has made a fine reputation among musical circles of that city, where she frequently appeared in private recitals. Her singing of the negro compositions, in which she specializes, and her own songs written on negro melodies and old spirituals, gave great pleasure to her audience, and her piano numbers were given with artistic finish. She is a pupil of Felix Borowski, noted teacher of composition.

SEATTLE, WASH.—At a meeting of the Board of Directors of the Ladies' Musical Club it was decided to hold the Artists' Recitals as usual this winter, and

all money made above expenses to be donated to war funds, provided the United States was still at war. Mrs. Margaret Taylor of New York City, who has been spending her summer vacation in Seattle, gave an interesting lecture on the Oscar Saenger Voice Method, as put out by the Victor Phonograph Company. Mrs. Taylor has a convincing manner in explaining this method. Mrs. S. V. Mossman presented twenty pupils of her Mount Vernon class in recital, July 3. The program was very interesting. Harriet Calkings, a young pupil of Seattle, assisted, showing excellent technique and artistic understanding.

WHEELING, W. VA.—Elizabeth A. Malady spent the past week in this city introducing in St. Joseph's Academy the Catholic educational series of sight music, published by the Catholic University of America, Washington, D. C. Some of the good results that may be obtained from this course was illustrated with a class of children composed of the following: Dorothy Lawther, Jane Watson, Genevieve King, Anna May Gebhardt, Gertrude Carroll, Catherine Dunn, Anna May Foley, Elizabeth Schaefer, Mary Dickman, Sarah Dickman, Eleanor Dieringer, Teresa Robrecht, Agnes Dietrich, Helen Carroll, Genevieve Quilligan, Bernardine Yeager, Estelle O'Brien, Anna Mulligan, Charles Altmeyer, Francis King, John Watson, Harry Hilkey, Vincent Dietrich, Harold Cochran.

WASHINGTON, PA.—A number of young people of the First Christian Church met at the home of Ruby Voorhis recently for the purpose of organizing a glee club. Fourteen were present and the first rehearsal was held. It is hoped to largely increase the membership of the glee club and also form an orchestra among the young people of the church. During the business session the following officers were elected: President, Ruby Voorhis; vice-president, Mable Freeman; secretary, Leona Ross; treasurer, Sarah Garrett; social committee, chairman, Dale Booher; look-out committee, chairman, Sara Jennings; devotional committee, Mary Swartz, Margaret Baer. Those present were Misses McDonough, Bertha Burwell, Calista Ward, Ruby Voorhis, Sena Voorhis, Dale Booher, Leona Ross, Sarah Garrett, Margaret Baer, Mary Swartz, Messrs. Howard Moninger, Fred Naser, Wilfred Seal and Mr. Curry.



**OL
KLINE
V
E**

EXCLUSIVE
VICTOR
ARTIST **SOPRANO**
CONCERT—ORATORIO—RECITAL
Mgt. Wolfsohn Bureau, 1 W. 34th St., N. Y.

Frederick H. Haywood

offers twenty lessons in voice culture.
"UNIVERSAL SONG"
"A great contribution to the art of song."
—Musical Leader.
75c. Postpaid, or at your music dealers.
Haywood Vocal Studios, 331 West End Ave., N.Y.C.

GALLI-CURCI

"The woman with the v onder voice"
Homer Samuels, Accompanist Manuel Berenguer, Flutist
Exclusive Management: CHAS. L. WAGNER
D. F. McSweeney, Associate Manager
1451 Broadway, New York
Chickering Piano

Frederick Gunster
TENOR

Personal Address: Musicians' Club
62 West 45th St., New York City

Schumann-Heink Mgt. Wolfsohn Bureau
1 W. 34th St., New York
STEINWAY PIANO USED
SEASON 1917-1918 NOW BOOKING
BEATRICE MAC CUE CONTRALTO
CONCERT—ORATORIO—RECITAL
ADDRESS: 206 W. 95th St., NEW YORK. (RIVER 6180)

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Baker, Martha Atwood—Lockport, N. Y., Oct. 4.
 Gailey, Mary—Willow Grove, Pa. (Soloist, Sousa's Band), Aug. 19 to 26; Lakemont Park, Altoona, Pa., Aug. 27 to Sept. 10.
 Havens, Raymond—New York (Eolian Hall), Oct. 11; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.
 Lund, Charlotte—Winona Lake, Ind., Aug. 9; Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21; Seattle, Wash. (Norwegian Festival), Sept. 1 and 2.
 Miller, Reed—Lansing, Mich., Aug. 4; Charlotte, Mich., Aug. 6; Hastings, Mich., Aug. 7; Belding, Mich., Aug. 8; Sutton's Bay, Mich., Aug. 9; Manistee, Mich., Aug. 10; Muskegon, Mich., Aug. 11; Grand Haven, Mich., Aug. 12; Benton Harbor, Mich., Aug. 14; Michigan City, Mich., Aug. 15; Logansport, Ind., Aug. 16; Tipton, Ind., Aug. 17; Thorntown, Ind., Aug. 18; Brazil, Ind., Aug. 20; Danville, Ill., Aug. 21; DeKalb, Ill., Aug. 22; Waukegan, Ill., Aug. 23; Racine, Wis., Aug. 24; Chicago, Ill., Aug. 25, 27, 28.
 Van der Veer, Nevada—Lansing, Mich., Aug. 4; Charlotte, Mich., Aug. 6; Hastings, Mich., Aug. 7; Belding, Mich., Aug. 8; Sut-

ton's Bay, Mich., Aug. 9; Manistee, Mich., Aug. 10; Muskegon, Mich., Aug. 11; Grand Haven, Mich., Aug. 12; Benton Harbor, Mich., Aug. 14; Michigan City, Mich., Aug. 15; Logansport, Ind., Aug. 16; Tipton, Ind., Aug. 17; Thorntown, Ind., Aug. 18; Brazil, Ind., Aug. 20; Danville, Ill., Aug. 21; DeKalb, Ill., Aug. 22; Waukegan, Ill., Aug. 23; Racine, Wis., Aug. 24; Chicago, Ill., Aug. 25, 27, 28.

Ensembles

Criterion Quartet—Fulton, N. Y., Aug. 4; Oswego, N. Y., Aug. 6; Adams, N. Y., Aug. 7; Carthage, N. Y., Aug. 8; Philadelphia, N. Y., Aug. 9; Ogdensburg, N. Y., Aug. 10; Gouverneur, N. Y., Aug. 11; Potsdam, N. Y., Aug. 13; Massena, N. Y., Aug. 14; Malone, N. Y., Aug. 15; Tupper Lake, N. Y., Aug. 16; Saranac Lake, N. Y., Aug. 17; Plattsburg, N. Y., Aug. 18; Montpelier, Vt., Aug. 20; Lancaster, N. H., Aug. 21; North Conway, N. H., Aug. 22; Berlin, N. H., Aug. 23; Newport, Vt., Aug. 24; Lyndonville, Vt., Aug. 25; Hardwick, Vt., Aug. 27; Woodsville, N. H., Aug. 28; Laconia, N. H., Aug. 29; Kennebunk, Me., Aug. 30; Rumford, Me., Aug. 31; Farmington, Me., Sept. 1; Waterville, Me., Sept. 3.
 Tollefsen Trio—Winona Lake, Ind., Aug. 9; Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21.

Ludwig Schmitt-Fabri of the Fabri Opera Schools of New York and Philadelphia, has been chosen to head the vocal department of the Philadelphia Conservatory of Musical Art.

CORRESPONDENTS of "MUSICAL AMERICA"

(Names of Managers of Branch Offices will be found on the Editorial Page)

ALBANY, N. Y., W. A. Hoffman, 6 Oak St.
 ALLENTOWN, Pa., Mildred Kemmerer, 27 N. 11th St.
 ANN ARBOR, Mich., Chas. A. Sink, University School of Music
 ASBURY PARK, N. J., Mrs. Lambert Stewart, P. O. Box 331, Bradley Beach.
 ATLANTA, Ga., Linton K. Starr, Atlanta "Journal"
 AUSTIN, Tex., Mrs. Charles E. Norton, 304 E. 14th St.
 BALTIMORE, Md., Franz C. Bornschein, 708 East 20th St.
 BANGOR, Me., June L. Bright, 765 Hammond St.
 BERKELEY, Cal., Morris Lavine, 2218 Union St.
 BINGHAMTON, N. Y., J. Alfred Spouse, 4 Bennett Ave.
 BIRMINGHAM, Ala., Mrs. Alice Chalfoux, 1631 Avenue L.
 BOISE, Idaho, Oliver C. Jones, Pinney Bldg.
 BROOKLYN, N. Y., George C. Turner, 4 West 29th St., Manhattan
 BUFFALO, N. Y., Mme. Frances H. Humphrey, 199 Allen St.
 BUTTE, Mont., Edith Welling, 244 Pennsylvania Bldg.
 CANTON, O., Ralph L. Meyers, Davis Block
 CHARLES CITY, Ia., Belle Caldwell, Public Library
 CHARLESTON, S. C., Thos. P. Lesane, 17 Logan St.
 CHARLOTTE, N. C., Eloise Dooley, 901 South A St.
 CHATTANOOGA, Tenn., Howard L. Smith, 3 Island Ave., North Chattanooga
 CHAUTAUQUA, N. Y., Paul S. Chalfant, c/o "Chautauquan Daily"
 CLEVELAND, O., Mrs. Alice Bradley, 2081 East 36th St.
 COLORADO SPRINGS, Colo., Theo. M. Fisher, 639 N. Royer St.
 COLUMBIA, S. C., Robert E. Allen, Chicora College for Women
 COLUMBUS, O., Mrs. Ella May Smith, 60 Jefferson Ave.
 DALLAS, Tex., Earle D. Behrends, 4943 Victor St., Phone H 52
 DANVILLE, Va., John George Harris, c/o Roanoke Institute
 DAVENPORT, Ia., Lewis B. Canterbury, 2507 Fulton Ave.
 DAYTON, O., A. Earl Stumpf, 36 W. Second St.
 DENVER, Colo., John C. Wilcox, Wolfe Hall
 DES MOINES, Ia., George F. Ogden, University Place
 DETROIT, Mich., Mabel J. McDonough, 122 Peterboro St.
 DUBUQUE, Ia., R. F. Otto, Conservatory of Music
 DULUTH, Minn., Mrs. George Richards, 212 S. 16th St.
 ERIE, Pa., Eva McCoy, 111 West 7th St.
 FORT WAYNE, Ind., George Bahle, European School of Music
 FORT WORTH, Tex., W. J. Marsh, P. O. Box 1004
 FRESNO, Cal., Martha Harris, 745 Peralta Way
 GALVESTON, Tex., Vera D. Ellis, 519-15th St.
 GRAND RAPIDS, Mich., Eva Hemmingway, 65-66 Powers Theater
 HARRISBURG, Pa., J. O. Hauser, Dept. of Health
 HARTFORD, Conn., Thomas E. Couch, 18 Asylum St.
 HOMESTEAD, Fla., Annie Mayhew Fitzpatrick
 HOUSTON, Tex., Mrs. Wille Hutcheson, No. 49a, The Rossonian
 INDIANAPOLIS, Ind., Pauline Schellachmidt, 1220 N. Alabama St.
 ITHACA, N. Y., Mrs. E. M. Baraham, 426 E. Buffalo St.
 JEFFERSON CITY, Mo., Mrs. Emma D. Nuckols, 728 E. Main St.
 JERSEY CITY, N. J., Ada D. Fuller, "The Jersey Journal"
 KANSAS CITY, Mo., Sarah Ellen Barnes, 512 Olive St.
 LINCOLN, Neb., Hazel G. Kinacella, 2721 R. St.
 LITTLE ROCK, Ark., Mrs. Effie Cline Fones, Conservatory of Music
 LOCKPORT, N. Y., Douglas A. Smith, c/o High School
 LOS ANGELES, Cal., W. F. Gates, 1466 West 49th St.
 LOUISVILLE, Ky., Harvey W. Peake, New Albany, Ind.
 LYNCHBURG, Va., Julian T. Baber, c/o "Daily Advance"
 MADISON, Wis., Angela Von Szeliaska, 168 Prospect Ave.
 MEMPHIS, Tenn., Mrs. Nola Nance Oliver, 1103 Central Bank Bldg.
 MERIDEN, Conn., W. E. Castelow, 301 Colony St.
 MILWAUKEE, Wis., Justin E. McCarthy, c/o "Evening Wisconsin"

MOLINE and ROCK ISLAND, Ill., Mary Lindsay Oliver, 1525 Fifth Ave., Moline
 MONTCLAIR, N. J., W. F. Unger, 30 Forest St.
 MONTREAL, Can., Mrs. Eldred Archibald, 39 Second St., St. Lambert, P. Q.
 MONTGOMERY, Ala., W. Pierce Chilton
 MUSKOGEE, Okla., Mrs. Claude L. Steele, 513 Court St.
 NASHVILLE, Tenn., Elizabeth Elliott, 704 Demonbreun St.
 NEW ALBANY, Ind., Harvey Peake
 NEWARK, N. J., Philip Gordon, 158 Bergen St.
 NEWARK, O., Mrs. Della G. Sprague, 25 First St.
 NEW BEDFORD, Mass., Agnes G. Haye, 15 Pope St.
 NEW BRUNSWICK, N. J., Charles Henry Hart, c/o "Sunday Times"
 NEW HAVEN, Conn., Arthur Troostwyk, 849 Chapel St.
 NEW ORLEANS, La., David B. Fischer, 1122 Jackson Ave.
 NORFOLK, Va., R. V. Steele, 231 Granby St.
 OKLAHOMA CITY, Okla., Charles Haubiel, 124 W. 8th St.
 OMAHA, Neb., Edith L. Wagoner, 222½ Park Ave.
 PETERSBURG, Va., Anna E. Currier, 405 Hinton St.
 PITTSBURGH, Pa., E. C. Sykes, "Chronicle Telegraph"
 PORTLAND, Me., Alfred Brinkler, 104 Park St.
 PORTLAND, Ore., Helena Clarke, 474 Broadway
 PROVIDENCE, R. I., Allan Potter, 53 Haskins St.
 READING, Pa., Walter Heaton, 512 Buttonwood St.
 RICHMOND, Ind., Forrest Davis, "The Palladium"
 RICHMOND, Va., Wm. G. Owens, care of "News Leader"
 ROANOKE, Va., Mrs. Mercer Hartman, 708 Terry Bldg.
 ROCHESTER, N. Y., Mrs. Mary Ertz Will, 163 Saratoga St.
 ROCKFORD, Ill., Helen Fish, care of "Daily Republic"
 SACRAMENTO, Cal., Lena M. Frazee, 607 18th St.
 SALT LAKE CITY, Utah, Zora A. Shaw, 12 Eagle Gate Apts.
 SAVANNAH, Ga., Mrs. W. H. Teasdale, 537 Maupas St.
 SAN DIEGO, Cal., W. F. Reyer, Carnegie Apts.
 SAN ANTONIO, Tex., Mrs. Clara D. Madison, 116 W. Elmira St.
 SAN JOSE, Cal., Marjory M. Fisher, 715 Hedding St.
 SCRANTON, Pa., W. R. Hughes, 634 Prescott Ave.
 SEATTLE, Wash., Mrs. W. W. Griggs, 1522 25th Ave.
 SHREVEPORT, La., E. H. R. Flood, 1708 Fairfield Ave.
 SPOKANE, Wash., Margaret Serruys, E. 1630 8th Ave.
 SPARTANBURG, S. C., Mrs. J. D. Johnson, Box 106
 SPRINGFIELD, Mass., T. H. Parker, care of "The Union"
 ST. AUGUSTINE, Fla., J. Herman Yoder
 ST. LOUIS, Herbert W. Coats, Third National Bank Bldg.
 ST. PAUL and MINNEAPOLIS, Minn., Mrs. Warren S. Briggs, 117 Mackubin St., St. Paul
 SYRACUSE, N. Y., Laura Van Kuran, 615 James St.
 TACOMA, Wash., Aimee W. Ray, 427 S. 59th St.
 TAMPA, Fla., J. W. Lawes, Box 470
 TERRE HAUTE, Ind., L. Eva Allen, 215 N. 7th St.
 TOLEDO, O., J. Harold Harder, 715 W. Delaware St.
 TOPEKA, Kan., Ray Yarnell, care of "Daily Capital"
 TORONTO, Can., Sada M. MacNab, Macdonnell Ave.
 TULSA, Okla., R. B. Carson, 14 E. 5th St.
 UTICA, N. Y., M. Joseph Hahn, care of "Utica Observer"
 WARREN, O., Lynn B. Dana
 WASHINGTON, D. C., Willard Howe, 1230 Quincy Street, Brookland, D. C.
 WICHITA, Kan., Kathrina Elliott, 514 Winn Building
 WILMINGTON, Del., Thomas C. Hill, care of "Every Evening"
 WINNIPEG, Can., Rhyn Jamieson, care of "Manitoba Free Press"
 WORCESTER, Mass., Tyra C. Lundberg, care of "Telegram"
 YOUNGSTOWN, O., Charlotte Dixon, 359 Glenaven Ave.
 YORK, Pa., Geo. A. Quickel, 507 S. Water St.
 ZANESVILLE, O., Helen W. John, "The Signal"

VIOLIN STUDY WINS IN CHICAGO SCHOOLS

Notable Experiment Made by Chicago Civic Music Association

CHICAGO, ILL., July 30.—The first full season's experiment with violin classes in the Chicago public schools recently came to splendid fruition in a concert at the Strand Theater. The work was carried on by the Chicago Civic Music Association, through difficulties that sorely tried those in charge and tempted them more than once to give up the enterprise, but tireless and energetic labor finally placed the work on a firm basis.

Wilhelmj Montelius, a violinist himself and named for a violinist, was selected by the Civic Music Association to introduce violin study into the schools. In February of last year about thirty pupils enrolled for the study of various orchestral instruments. The Civic Music Association at that time wanted to teach any instruments that the pupils desired to learn, its sole object being to build up in each district and community a better class of music than it had been accustomed to. A few weeks of experiment convinced those in charge of the work that it would be better to eliminate all instruments except the violin and thus give the pupils the benefits of class work.

Irregulars Barred from Class

Montelius started his class with two or three rehearsals each week. The instruction was such as would be given in private lessons, showing the correct position of the bow and including exercises for private practice by the pupils. The number of enthusiasts dwindled, until sometimes there were only three students present at rehearsals. The irregular attendance at rehearsals forced a great deal of repetition and several times Montelius had to start over at the beginning. The situation became almost hopeless, and then the irregulars were barred from the classes. After that the pupils commenced taking a real interest in their work and the class steadily grew.

Last fall the ensemble class in violin playing met regularly for rehearsals in Lane Technical High School. After rehearsals from September to January, with violins and other stringed instruments, the class was asked to give a program for the national meeting of the



Wilhelmj Montelius, Instructor of Violin Music in Schools of Chicago

Civic Music Association. With the aid of professional brass and woodwind players, the orchestra, under the direction of Mr. Montelius, played a program which included Schubert's Unfinished Symphony, a Rachmaninoff Prelude, Tchaikowsky's "Dornroschen" Waltz, Massenet's "Phédre" Overture, several Brahms Hungarian Dances, Nevin's "Day in Venice" Suite, a movement from Grieg's "Peer Gynt" Suite and the accompaniments to several operatic arias sung by soloists at the concert.

Will Extend Scope of Work

The concert met with such unexpected success that musicians from other cities expressed incredulity when told that the players were not professional musicians. The Civic Music Association used the orchestra at several concerts throughout the city, and it has become one of the standing boasts of the organization. The Civic Music Association proved that real and worth-while results can be obtained from violin teaching in classes, and next fall an effort will be made to extend the scope of the training in the high schools of the city and interest the Board of Education in making instruction in instrumental playing part of the recognized curricula of the public schools.

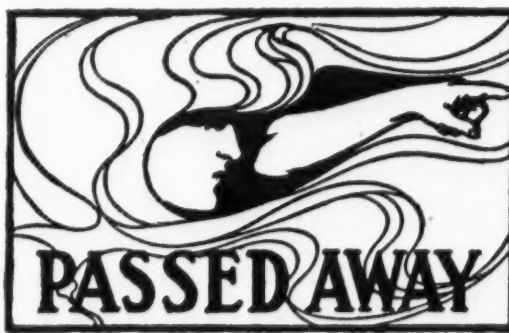
FARNSWORTH WRIGHT.

Amato to Sing at Large Army Cantonments

Through the Metropolitan Musical Bureau, Pasquale Amato last week sent a telegram to Secretary of War Baker offering his artistic services to sing recitals at the great army cantonments. He states that he does this to repay in a slight way the many benefits he has had at the hands of the American people.

The following telegram was received in answer:

Secretary Baker has referred to Commission on Training Camp Activities your generous telegram in regard to services offered by Pasquale Amato. Offer cordially appreciated and will be accepted. Am asking representative of commission to get in touch with you immediately. RAYMOND B. FOSDICK, Chairman.



Mrs. Ellen J. Gilmore

Following a requiem mass, sung last Sunday morning at the Church of the Holy Innocents, East Seventeenth Street and Beverly Road, Mrs. Ellen J. Gilmore, the widow of Vatrik Sarsfield Gilmore, in his time the most popular bandmaster in this country, who died at her late home, 1721 Beverly Road, Brooklyn, Thursday of last week, was laid to rest beside the body of her husband, in Calvary Cemetery in the presence of about fifty relatives and friends of the family.

Mrs. Gilmore, née O'Neill, was eighty years old, and had been ailing for about seven years. Death resulted from cardiac trouble. She was a native of Boston, traveled about the country extensively with her husband, and while

an accomplished musician, she never played in public.

Mrs. Gilmore lost her husband Sept. 24, 1892, at St. Louis. He was a native of Ireland, born in 1832, and previous to coming to this city was in Boston, where he came into prominence as a leader of music in the World's Peace Jubilee, held in that city in 1872, where he led a chorus of 10,000 people in the singing.

Maitland Davies

LOS ANGELES, CAL., July 30.—California musicians were shocked to learn of the recent death of Maitland Davies, which took place in a hospital in Los Angeles about ten days ago. Mr. Davies was musical and dramatic critic of the Los Angeles *Morning Tribune* and *Evening Express* and was regarded as one of the most able newspaper men of the Pacific Coast. A memorial concert was given at the Mason Opera House, Los Angeles, on July 22, in which Helen Thorner, Julian Eltinge, Tyrone Power, Charlie Chaplin, Douglas Fairbanks, Katherine Clifford, Richard Ordinski and other stars of the musical, dramatic and motion picture world took part. About \$3,500 was realized, which will be presented to Mr. Davies's widow.

Florence May

SYRACUSE, N. Y., July 26.—Mrs. E. von Brandenburg, known professionally as Florence May, comic opera star, is dead as a result of an accident to her spine in a fall five years ago. Sudden inflammation of the brain developed recently, resulting in her death. She was Richard Carle's leading woman in "The Mayor of Tokio," "Yankee Consul," "Kittie Did," "Prince of Pilsen" and other productions.

Charles Graf

Charles Graf, seventy-five years old, who was one of the first members of the Brooklyn Arion Singing Society, died at his home, 82 Linden Street, Brooklyn, on July 24.

"TOSCA" GIVEN IN COLUMBIA'S "GYM"

Botta, Villani and Bouilliez Take Leading Roles as Marcel Charlier Conducts

The first performance of Puccini's "Tosca" in the summer's season of grand opera at Columbia University, on the evening of July 25, was a success from more than one point of view.

A gratifying feature was the large and very appreciative audience which attended and rather less welcome the manifestation of the claque.

Luisa Villani proved herself a charming, womanly *Tosca*, who had moments when she was decidedly seductive. That she should give way to a rather explosive exhibition of her really brilliant head voice scarcely compensated for her none too refined utilization of her medium and especially of her somewhat exaggerated chest tones. She redeemed herself, however, in the second and third acts. In her final scene with *Scarpia* she was impressive both vocally and dramatically.

Luca Botta, though altogether too lyrical for the rôle of *Cavaradossi*, still proved himself very acceptable in his perfectly natural impersonation as well as in his very commendable adherence to *bel canto* singing. The genial *Scarpia* of Auguste Bouilliez failed to be convincing. The singer's veiled baritone and his so very sedate manner of impersonation are no doubt better suited for some other rôle. The grossly humorous *Angelotti* of Pompilio Malatesta was far too crude to satisfy even lenient demands, while Pietro Audisio as the police agent *Spoleto* was hampered by the lightness of his voice, which precluded the sinister note one has become accustomed to.

With all due regard for Marcel Charlier's plastic shading of the score, his very noticeable lack of temperament was to be considered a drawback in no way compensated for by a recurring spasmodic emphasis of the wind. His handling of the brass in the finale of the first act succeeded in completely drowning the singer's voices.

It were not just to set up the same criterion for an opera performance in the gymnasium of Columbia University, and on a make-shift stage, as elsewhere. So the rather primitive chapel in the first act, the hackneyed second act setting and the delightfully simple backdrop of the last act, as also the at times inexact *mise-en-scène*, were to be accepted as fairly satisfactory under the circumstances. It becomes the duty of all to promote a movement as praiseworthy as this.

As a prelude to the performance proper, General Bell delivered a stirring address in the cause of America's aviation movement.

Justly appreciated was the splendidly illuminated campus on which the auditors spread out in restful relaxation during the entr'acts.

O. P. JACOB.

Noted Singers Entertain Student Officers at Plattsburg

The student officers at Plattsburg, N. Y., enjoyed the concert last Sunday night in the camp theater. Among those who entertained were David Bisham, Mme. Florence Mulford, Mme. Louise Homer and Emily Harford. Mme. Homer closed the concert by singing "The Star-Spangled Banner," accompanied by the Coast Artillery Band.

Whithorne a Guest of Godowsky

Emerson Whithorne, the American composer, who has for several years been executive editor of the Art Publication Society, has gone to Lake Placid, where he is the guest of Leopold Godowsky, the celebrated pianist. Mr. Godowsky is editor-in-chief of the Progressive Series of Piano Lessons.

"AFTER REHEARSAL" IS SOCIAL HOUR FOR PRINCIPALS OF MIDSUMMER OPERA



Photo by Brown Bros.

Left to Right, the Picture Shows, Mme. Luisa Villani, Mme. Lotta Davidson, Luca Botta, Mme. Helene Rogers, Cesare Sturani, Willis Alling (Conductor, at the Piano), Mme. Claudia Muzio, Giuseppe Gaudenzi, Mario Valle and Edoardo Petri, Impresario

PRINCIPALS in the double bill of "Cavalleria Rusticana" and "I Pagliacci," as given in the mid-summer opera at Columbia University, are shown above during a half hour of

social chat following their rehearsal.

The performances at Columbia attracted immense audiences throughout the summer season. One of the charming features was the entr'acte prome-

nade in the grove outside the university auditorium, which had been transformed into a miniature fairyland through a sylvan lighting system designed for it by Joseph Urban, scenic designer of the Boston Opera and Century Theater.

OSCAR SEAGLE AT PLATTSBURG

Baritone Gives Sunday Night Recital Students at Training Camp

PLATTSBURG, N. Y., July 22.—Oscar Seagle, baritone, gave a recital in the camp amphitheater for the benefit of the student officers last Sunday evening. His program opened with the Prologue to "Pagliacci," followed with a group of old French, Welsh and Irish folk-songs, another of modern English, including Fairchild's "Memory," Busch's "Eagle," the "Bird of the Wilderness," by Horsman, and Cyril Scott's "Unforeseen," and closed with a group of Negro Spirituals. Unlike the great majority of out-of-door performances, this was intelligible to every one of the audience, the splendid resonance of the singer's voice and the excellent acoustics of the sylvan amphitheater combining to make even the lightest *pianissimo* of "L'Amour de Moi" carry to the uttermost seat.

Walter Golde played the accompaniments with sureness of technique and breadth of sympathy that made of every song a true duet of voice and piano.

A representative of MUSICAL AMERICA saw Mr. Seagle after the performance as he was getting into his machine preparatory to driving the eighty miles from Plattsburg to Schroon Lake. To a ques-

tion as to how he enjoyed singing before such an audience, the singer said:

"When I first considered coming here in recital I was advised to give such selections as were of a popular nature, but I resolved to give such a program as I might give at any serious public performance. One fact that my audience was to be composed of men of such degree of intelligence as to render them fit for the officership of Uncle Sam's new army and that they were engaged in the highest duties constrained me to do this; so I included in my program the finest expressions we have of the folk-songs of France, the British Isles and the United States, in addition to high examples of our best English songs. It was pure joy to sing before such an audience; it was truly an inspiring thing to stand before

that vast amphitheater of serious, bronzed faces—faces that had been thinned with the arduous toil of a military training, and to give the best that was in me."

John McCormack and Fritz Kreisler in Joint Recital

John McCormack and Fritz Kreisler will make their first and very probably their only joint appearance in the famous Auditorium, Ocean Grove, N. J., on the night of Tuesday, Aug. 21. The program has not yet been decided on, but it is safe to predict that they will be heard in many of the selections dear to the owners of talking machines, and with which both the names of McCormack and Kreisler are inseparably associated.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warehouses 4 East 43rd St., New York

Send for Illustrated Art Catalogue

BUSH & LANE

Pianos and Player Pianos

Artistic in tone and design

Bush & Lane Piano Co.

Holland, Mich.

HENRY F. MILLER
PIANOS
HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

KURTZMANN Pianos
Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.